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Subscription: \$4.00 a year. Foreign subscriptions 50 cents extra postage. \$1.00 the copy. Trial subscription \$3.50.

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ART IN AMERICA, February, 1955. Vol. 43, No. 1, published quarterly. Copyright 1955 by Jean Lipman. Printed by The Pond-Ekberg Co., Springfield, Mass. Entered as second-class matter April 28, 1936, at Springfield, Mass. post office, under act of March 3, 1879.

COVER: *Ritual Figure* by Elbert Weinberg

FOREWORD — NEW TALENT IN THE U.S.A. 12
James Thrall Soby

NEW YORK — ART CAPITAL OF THE EAST 15
Sam Hunter

NEW ENGLAND 26
Frederick P. Walkey

MIDDLE ATLANTIC STATES 32
Adelyn D. Breeskin

SIX ARTISTS FROM THE GREAT LAKES STATES..... 36
Allen S. Weller

THE UPPER WEST 47
Dwight Kirsch

THE LOWER MIDWEST 55
Jerry Bywaters

THE SOUTHWEST — TWO COLORADO PAINTERS..... 59
Fred S. Bartlett

RECENT ART OF THE WEST COAST 62
Helen Wurdemann

THE SOUTH — FOUR NEW ORLEANS ARTISTS 72
Alonzo Lansford

WHERE TO SEE "NEW TALENT" ARTISTS 91

CONTRIBUTORS 93

N
1
A78

NICHOLAS M. ACQUAVELLA
GALLERIES



"Borders of the River" by Jan van Goyen. Size 15½" x 28"

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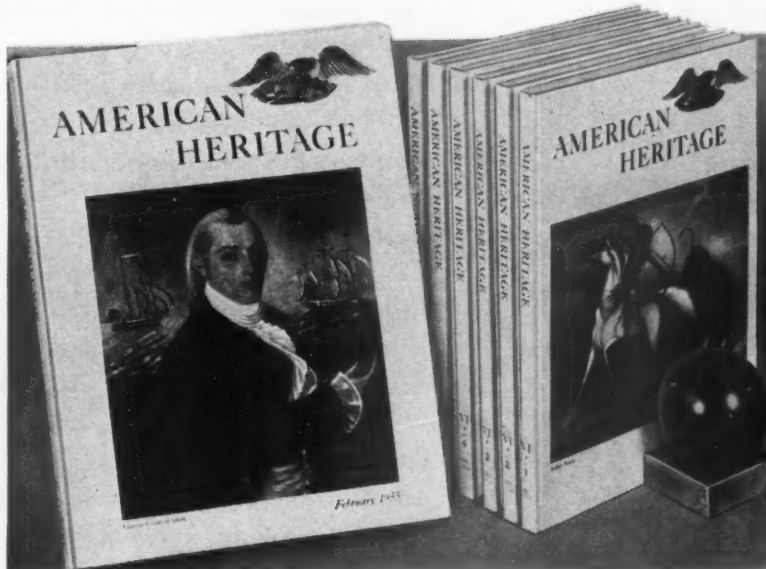
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Foreword . . .

New Talent

In this, the second annual issue of ART IN AMERICA devoted to the work of younger or lesser-known American artists, a system comparable to that of a year ago has been followed. The country has been divided into regions. From each an authority has forwarded to an editorial committee of the magazine his or her choice of those artists whose talents show promise of greater recognition ahead. The editorial committee has then selected the paintings and sculptures reproduced. Statistics are the dry ashes of what has been created alive and glowing, of course. But there is no harm and some advantage in noting that thirty-six artists have been chosen, that a large majority of them are truly young, that six are women and six are foreign-born, that six are sculptors. If conclusions are dangerous they are also tempting, and from these numerical facts we may perhaps learn something about the state of art in America today.

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Helen Wurdemann

EXHIBITION

American Federation of Arts has scheduled a Traveling Exhibition for 1955-56 based on this *New Talent* issue. Each artist selected for publication was invited to show one piece illustrated in the magazine.

To begin with, there is little doubt that more American artists mature sooner than they did a generation ago. The quickening of means of communication in the art world — national magazines with timely reports and illustrations, traveling exhibitions, etc. — has had something to do with the matter, and has made innocence a rarity even among painters and sculptors who live and work in remote areas of the country. Our museums' growth from coast to coast has been another factor, and with it has occurred a fantastic increase in the number of art schools throughout the land. The artist's basic creative task remains solitary. But no matter where he lives he has not far to go for news of his profession, for guidance by example or for practical instruction. And this instruction on the whole is of a much higher calibre than it was years ago. Many distinguished artists are teaching in schools or universities far removed from New York, Chicago or San Francisco. They take with them a first-hand awareness of the more advanced developments in the international art scene. The result, as noted in last year's special issue of this magazine, has been the almost total collapse of regionalism as we knew it during the late 1920's and 1930's. In its place has risen a new knowledgeableness among younger American artists, tending to strengthen rather than weaken their work. Local characteristics still appear from time to time, as they do in some of the images on the following pages. Yet it is more difficult to be sure that since any one of these images was created in a given section of the country, it could not as well have been created in another.

The second fact enumerated above — that a good number of the artists here represented are women — is a subject to be approached gingerly, for fear of reprisal by the feminists who claim that because today the civic rights of the

artin the U. S. A.

two sexes are indistinguishable, so must be their expressive temperaments. I still believe that one of the outstanding achievements of art in our time (and perhaps especially in our own country) has been an extension of visual sensibility, on the part of women-artists, comparable to that which took place in literature at the end of the eighteenth and the beginning of the nineteenth centuries, when Jane Austen, the Brontë sisters and others taught us there were things to be said of which no male mind was capable. Maybe the work by six women here illustrated could have been executed by their husbands or sons. I doubt it. There is a tender immediacy of reaction to be considered, which is quite a different matter from the stronger but sometimes less subtle art of the males. Everyone, reading the poems of Emily Dickinson, knows her gender at once. Why should we not acknowledge — and proudly — the same idiosyncratic qualities of spirit and emotion in painting and sculpture by women of our era?

The question of whether American artists were born here or elsewhere seems relatively minor, even if in some of them atavistic impulses are strong. Our country has long since achieved its separate ambience in the fine arts, and most living American artists have been more deeply affected by it than by their heritage at birth. This is especially true of artists who came here as children, and we should remember that painters and sculptors usually break away early from our cities' foreign colonies, where their parents gather for the comforts of language and custom. The artists soon move out into what may be called Bohemia in the broadest sense of the word, and are influenced by the thought and aims of their colleagues. Even so, part of the richness and vigor of contemporary American art undoubtedly stems from the fact that its national roots are widespread and strong.

As to the fact that six of the artists chosen are sculptors, the quality of their work no less than their number indicates that their difficult medium is attracting some of our most talented men and women. Indeed, one of the remarkable developments in postwar American art as a whole is the emergence of a group of sculptors, with Lippold, Lassaw, Roszak and others as their leaders, whose work challenges comparison with that of the best of their European counterparts. Like most of the painters selected, the newer sculptors eschew realism and conventional forms in favor of that profound visual revolution to which we give the collective title "modern" art. That this art retains its impetus after half a century, is warmly apparent in the following pages, devoted to the young and not yet famous.

— JAMES THRALL SOBY

ARTISTS

Calvin Albert
Edward Betts
Louis Bunce
Robert D'Arista
David Driesbach
George Dunbar
Lin Emery
Roland Ginzler
John Gregoropoulos
Shearly Grode
Tom Hardy
Robert Helmer
Margo Hoff
R. J. Hunt
Paul Keene
Roger Kuntz
Douglas McClellan
Keith Martin
Enrique Montenegro
George Mueller
Tino Nivola
Kenzo Okada
John O'Neil
Marianna Pineda
Herman Raymond
Eva Slater
Frank Sopousek
Steven Trefonides
Joyce Treiman
McKie Trotter
Russell Twiggs
Windsor Utley
Patricia Wartik
Elbert Weinberg
Dan Wingren
William Youngman



CONSTANTINO NIVOLA: *Deus*, reinforced plaster with sand, 1954. *Peridot Gallery, New York*

New York

Art Capital of the East

BY SAM HUNTER
New York City



CONSTANTINO NIVOLA: *Ispososo*, reinforced plaster with sand, 1953. *Peridot Gallery, New York*

CONSTANTINO NIVOLA

Le Corbusier has commented on the sculptor Constantino Nivola's manner of casting bas-relief from sand molds: "To amuse himself and his children at the seashore he has invented a game which is one of the finest that one can play: sculpture." Out of this fine game Nivola evolved the superb seventy-foot relief that now decorates the Olivetti showroom on Fifth Avenue; he has described its geometric personages as "friendly characters," and the whole flowing wall decoration as a "semi-abstract expression of hospitality."

The warmth, ingenuous primitivism of Nivola's creations and the artist's playful-serious attitude towards his art deceive no one, however. Nivola is no innocent, but rather an artist of im-

mense cultivation who had to explore a variety of modern expressions before he was able to achieve the drastic simplicity of his present style, a style inspired by one of the earliest Mediterranean cultures. Only after he had passed through the most sophisticated art curriculum in Italy offered in the thirties was he prepared to exploit the inspiration of the primitive art forms of his native Sardinia. Here is a curious parallel to the artistic development of an Italian contemporary, the sculptor Marino Marini, who had been one of Nivola's teachers; Marini similarly reached an authoritative style of archaic inspiration only after prolonged experimentation.

Constantino Nivola was born in Orani, Sardinia



CONSTANTINO NIVOLA: *Ziu*, reinforced plaster, 1953
Peridot Gallery, New York

in 1911. His father and brothers were stone masons, and as a boy he learned and practiced the crafts of plasterer, mason, stucco worker and woodcutter. In 1930 he was awarded a municipal scholarship to the advanced school of design at Monza, near Milan, which had become briefly the seat of the *Triennale* and a training ground for Italy's next brilliant generation of artists, designers and craftsmen. Like the Bauhaus, on which it had been modeled, Monza emphasized the applied arts. However, there were artists of the caliber of Marino Marini on the faculty, and it was he who first interested Nivola in sculpture. Nivola worked at Monza until 1936, and after that independently in Milan as a successful free-lance designer. At the same time he was doing occasional sculptures, and painting, and exhibiting in group shows in private Milan galleries. In 1938, at the time of Mussolini's anti-semitic edicts, he and his Jewish wife left Italy for France; after staying in Paris a few months they came on to New York in 1939, where they have lived without a break since.

From 1941 to 1946 Nivola was art director of *Interiors*; he has continued an active commercial art and designing activity, for publications, advertising agencies and department stores. "It takes no time at all," he declares, "and is a most serene

and easy way of living. . . . I prefer it to the courtship of the neurotic collector." In 1942 Nivola showed paintings and drawings with Saul Steinberg in a joint show at the Betty Parsons Gallery. From 1949 dates his first serious activity as sculptor, which was tied to a move out of the city to a house in Springs, Long Island. He had his first one-man show of sculpture in 1950 at the Tibor de Nagy Gallery, has participated in various group shows in New York City since, and held his most recent one-man show in 1954 at the Peridot Gallery. He is now working on two architectural commissions, an outdoor relief for a New York apartment house, in collaboration with Raymond Loewy; and a hanging sculpture for a Brooklyn vocational school.

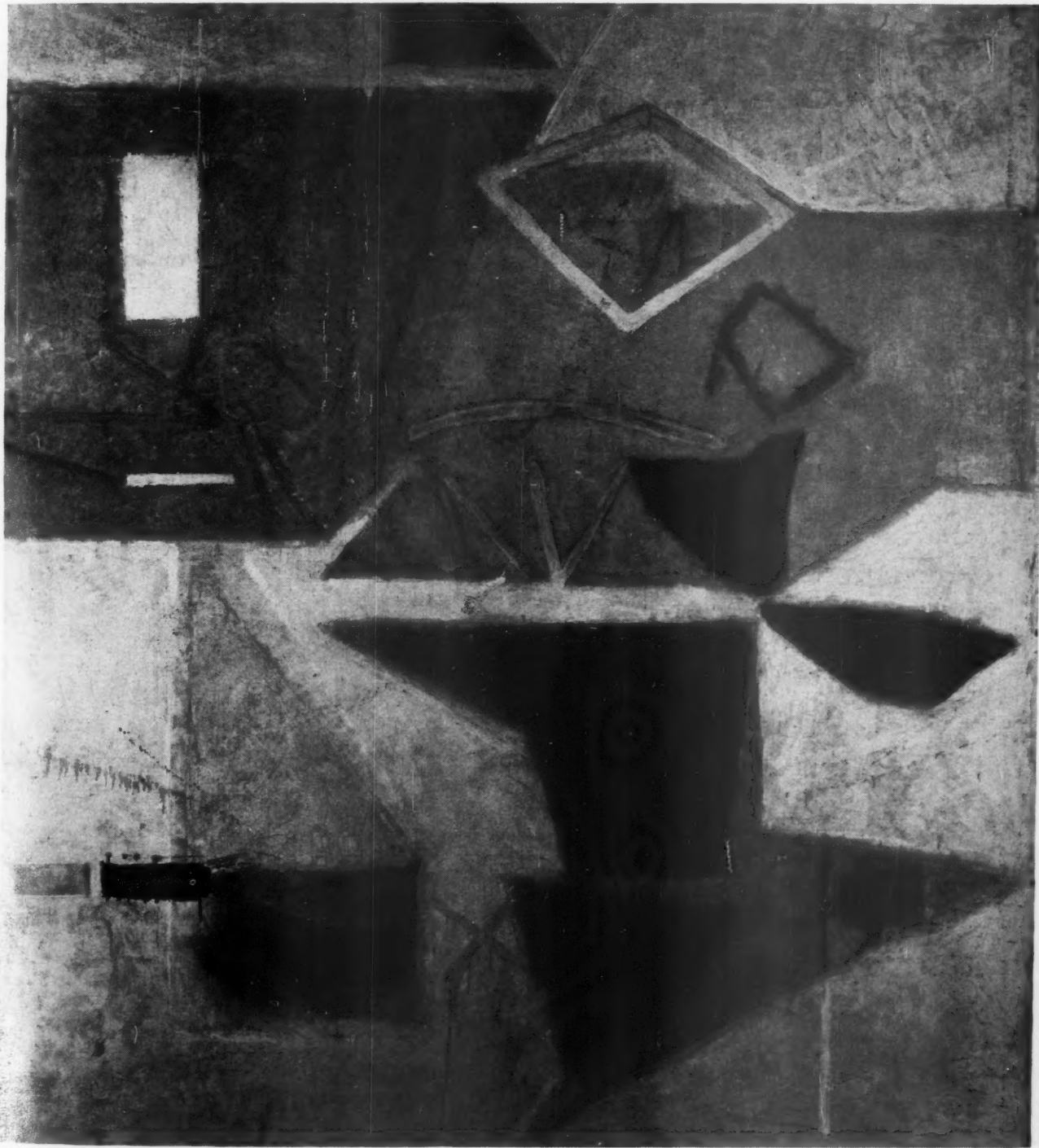
Nivola feels strongly that art is taken too solemnly today. There is excessive concern with the preciousness and durability of the art object. Consequently, art as a natural, spontaneous activity suffers. "The sand drawings of the Indians," he observes, "provide aesthetic satisfactions, without necessarily being permanent." Consonant with this point of view is Nivola's perhaps casual attitude to medium: he invariably works in plaster and most recently in the even more fragile-seeming "sand sculpture." There is no reason why these sculptures shouldn't withstand the test of time; on the other hand, we are not accustomed to associating bas-relief with reinforced plaster. Along with these reliefs, whose surface textures are enriched by sand and often painted in gay, decorative colors, Nivola has also executed free-standing forms in smooth plaster.

Blandly ornamental though they first appear, these forms are sufficiently individualized to become picturesque, animated presences — non-aggressive, friendly but just a little too remote and imposing to be lovable. Both the free-standing sculptures and the reliefs have a certain surrealist *frisson*, too; one is uneasily reminded of Picasso's druidic plaster figures of 1934. Nivola attributes his ornamental style to primitive Sardinian art and to the harsh condition of life in his homeland. "There was nothing to encourage prettiness in the landscape," he recalls. "In pre-Christian Sardinian art, decoration was not an embellishment. It was a strong geometric statement in contrast with nature."

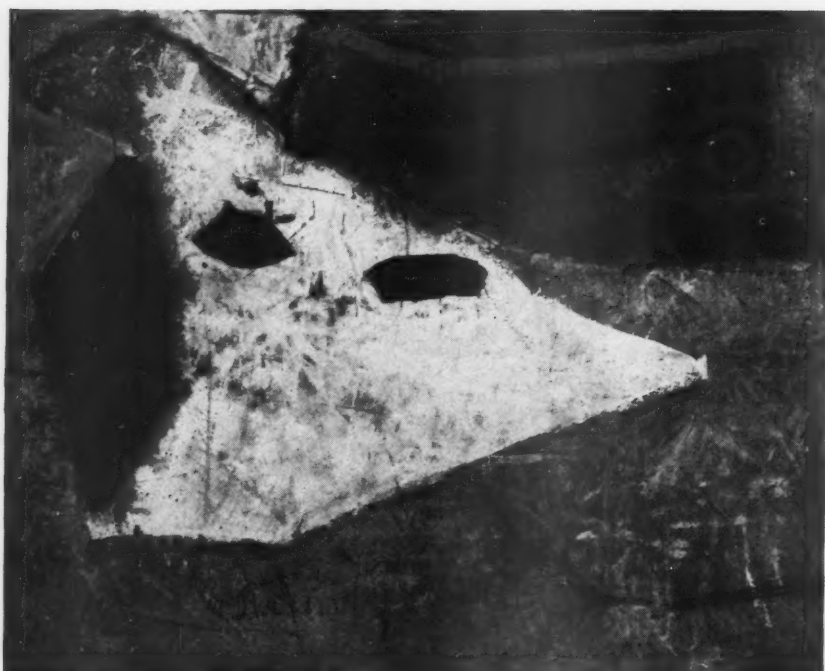
KENZO OKADA

Kenzo Okada came to the United States from Japan on a trial visit four years ago and has stayed on with the intention of becoming an American citizen. He was born in Yokohama in 1902, studied at the Tokyo Academy of Fine Arts, and worked in Paris for three years (1924-27) where he exhibited at the Salon d'Automne. In

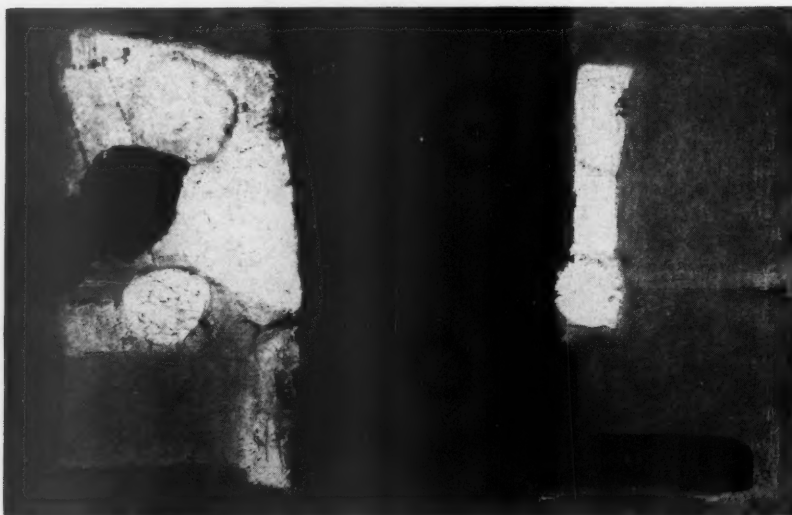
Japan from 1938 to 1950 he exhibited with Nikaikai, the largest association of modern Japanese painters, held a number of one-man shows in private galleries in Tokyo after 1944, and taught in several Japanese art schools. Since coming to America Okada has had one one-man show at the Betty Parsons Gallery (1953); he was in-



KENZO OKADA: #3-1953, oil. Museum of Modern Art, New York



KENZO OKADA: #7-1953, oil
Betty Parsons Gallery, New York



KENZO OKADA: #1-1954, oil
Betty Parsons Gallery, New York

cluded in the Stable Gallery's large annual group show in 1954, and in the Guggenheim Museum's "Younger American Painters" (1954). In the Art Institute of Chicago's 61st American annual (1954) his painting *Solstice* (reproduced in *Art in America*, December, 1954) was awarded a major prize. That painting has now been acquired by the Guggenheim Museum. Another is in the collection of the Museum of Modern Art.

Although he had been intimately associated with advanced painting groups in Japan, upon arrival here in 1950 Okada's work was relatively conservative — delicately delineated still-life scratched through a chalky ground in a style half-

way between Buffet and a traditional Oriental manner. Since that time, in the atmosphere of American abstract painting, his art has undergone radical revision. He now paints securely in a non-objective manner, with a mastery of large surfaces and a depth of mood that are the envy of the so-called New York School abstract artists, with whose paintings his own have direct affinities. While his art has become, on his own admission, "Westernized," it differs markedly from most American abstract painting. There is still a fundamentally non-Western cast to it: a striking economy of means, strong feeling for black and white design — which, however, does not

suppress an exquisite color sense — and a tactful subordination of pictorial drama to a mood of dreaming, impassive serenity. Okada has adapted himself to the basic grammar of American non-objective art but to none of its tensions, anxieties, nor to its general system of dynamics.

In gently persuasive rhythms he floats streaks and dribbles of dark paint or vaguely calligraphic ciphers onto a milky film of nacreous color, sectioned off most casually into irregular areas of contrasting dark and light value. The effect is not of mobility or of a highly activated surface, but rather that of a scene, and a rather placid one — of something minute and particular dissolving into a sedative imaginary vista of vast dimension. One cannot but be reminded of those Japanese prints where straggly files of tiny human figures are all but obliterated by the grandiose moods or spectacular scenery of nature — by a curtain of rain or mist or a snowfield shining on the distant slopes of Fujiyama.

On the other hand, Okada's work has a pointed relevance to American painting experience. He places his dominant shapes in such a way as to check the flow in depth and the spatial ambiguities of his compositions, giving maximum expres-

sion to the flat surface. By disposing flat, opaque shapes at crucial points or deploying paint spat-ters over a wide area, Okada forcefully emphasizes the two-dimensional reality of his painting. He tactfully deals the same direct, blunt blow to the senses — forcing the flat surface up into prominence — that Picasso and Braque administered in 1912 when they began to attach bits of real newsprint to their cubist diagrams. If I correctly understand the view that the critic Clement Greenberg has so persuasively, and consistently, put forward, the *sine qua non* of American abstract painting is precisely that grasp of the physical reality of the flat surface. On these terms, Okada surely meets the most exacting formal standards and will be welcome in the pantheon of Pollock, de Kooning et al — unless some prohibition is to be put upon natural grace and a taste for dispersed, ethereal impressions.

Okada's paintings create an atmosphere of hushed, sensuous refinement which is enlivened by the forcefulness and rudimentary character of his abstract figuration; to be commanding with an insinuating grace is their special achievement. They carry artistic freedom to an extreme point where immediate sensa- [continued on page 78]



KENZO OKADA
#23-1953, oil
Robert S. Shriver, Jr.
Chicago

GEORGE MUELLER

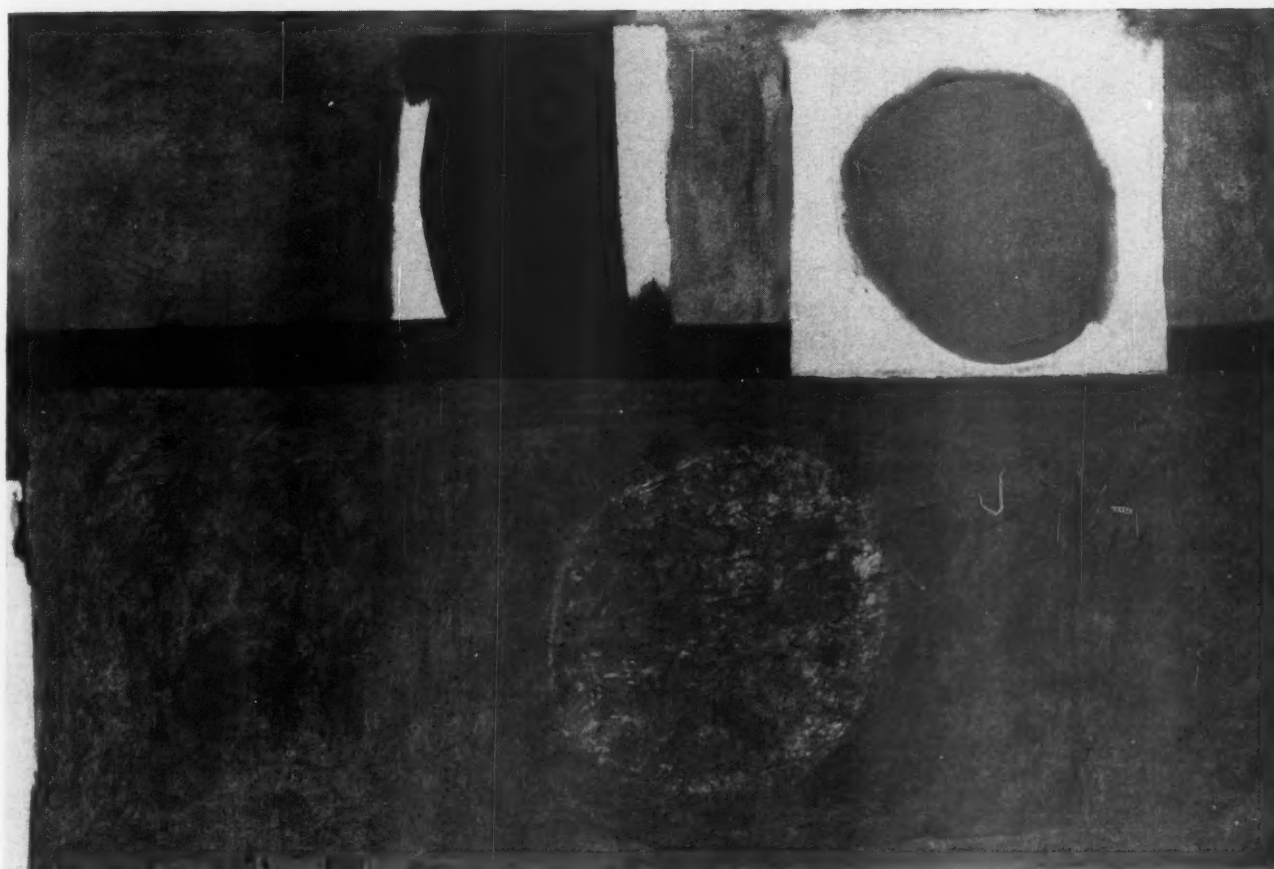
George Ludwig Mueller was born in Newark, New Jersey twenty-five years ago, the son of Austrian and German parents. With a strong taste for German romanticism in literature and music, if not in the visual arts, he points out significantly that his mother's birthplace was Ignau, Austria, where Gustave Mahler lived. Mahler vies with Van Hofmannstal and Thomas Mann not only as important elements in his sentimental education, but as actual sources of inspiration. (Out of the reading of *Dr. Faustus*, recently, emerged a work which he titled *Stage Fragment, Faust*.) Mueller is the rare young artist who fancies "general ideas" and verbalizes on them as eagerly as he does on the more concrete data of the painter's vision and techniques. All this is worthy of attention since his art, although not literary in character, represents an effort to enlarge in terms of suggested mood and symbol a genre of abstract painting whose frame of reference is usually re-

stricted to the expressive possibilities of medium alone.

Mueller attended the Newark High School of Fine and Industrial Arts and after graduation in 1947 took a messenger's job in a local advertising agency. The next year he came to New York and studied painting at Cooper Union, where John Ferren in particular had a formative influence. After a year and a half at Cooper Union and a brief period with Wallace Harrison learning cubist methods, Mueller felt constrained by further formal artistic training and began to paint independently. To support himself since, he has worked successively in a New Jersey pie factory, for a florist (who doubled his business on the strength of Mueller's impressive funeral wreaths) and is now employed by a Newark advertising firm as commercial artist. He married in 1950 and gratefully credits his wife, a painter herself, with encouraging him to take his artistic gifts



GEORGE MUELLER: Landscape, oil, 1952-53. Grace Borgenicht Gallery, New York



GEORGE MUELLER: *Field*, oil, 1953. *Grace Borgenicht Gallery, New York*

seriously, and to paint steadily.

In 1951 Mueller participated in a two-man exhibition at the Artists Gallery, New York, with paintings in a style — now a thing of the past — which he describes as “geometrical abstraction.” Since then he has shown in state-wide group exhibitions at the Newark Museum; State Museum, Trenton; the Silo Gallery, Morris Plains, New Jersey, in group shows in 1952 and 1953 at the Artists Gallery, and last spring he was included in the Solomon R. Guggenheim Museum’s exhibition, “Younger American Painters.” He was recently awarded the 1954 Young Collectors Prize in an annual exhibition at the Dallas Museum of Fine Arts. Owners of his painting include the Guggenheim Museum, Mr. and Mrs. Roy Neuberger, and Mr. Joseph H. Hirshhorn.

Mueller’s art has affinities with the work of artists as different as Motherwell, Rothko and Corbett. (Corbett, whom he hasn’t met, Mueller thinks of as a fellow-spirit.) His paintings are made on board with a linen surface, in a casein

medium. With casein he invariably achieves a resinous, waxy curtain of black — his dominant shape and color — which is usually set squarely in the center of his painting field. The margins of these great, ragged, black shapes glow mysteriously with phosphorescent pigment substance and strange, vivid lights; and light seeps gently through rents, cracks or thinnish areas in their not entirely opaque surfaces. The eerie effect is enhanced by golden encrustations of pigment, giving his work a mellowness and precious, archaic patina.

Mueller refers to his painting as “night pictures” and from his conversation we may infer that these oblique, brooding monologues of soul in paint are to be taken as a gentle reproach to the extrovert banalities of everyday reality. Before the raw canvas, however, Mueller the young Werther gives way to Mueller the capable and infinitely refined craftsman; whatever else they may be, these unique works of art are harmonious and complete plastic statements.



CALVIN ALBERT: *Portrait Memory*, charcoal, 1954. *Grace Borgenicht Gallery, New York*

CALVIN ALBERT

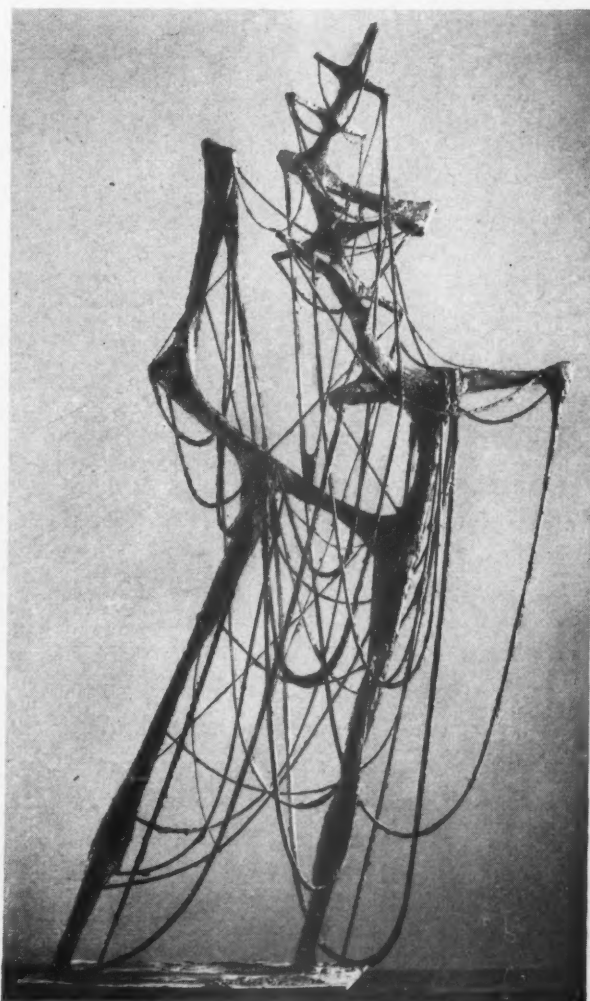
Calvin Albert may be listed as "new talent" because his reputation has not yet caught up with his achievement. He is one of the younger members of that ambitious fraternity of American sculptors who work in open-form metal and have fashioned a potent, new artistic reality in a major expressive form. Like his seniors, Theodore Roszak, David Smith, Herbert Ferber, Seymour Lipton and Ibraam Lassaw, Albert exploits industrial techniques — he uses the blow torch, the soldering iron, as well as a process of his own invention — to create highly emotive constructions in space. Of his techniques Albert has said: "I have always found it impossible in my work to make a separation between the mechanics of art and its esthetics; the imaginative and emotional content that I wanted to express have driven me to use metal in new ways. The fact that these methods have proved useful to other artists has encouraged me to go further in my exploration." Although his work has technical and emotional affinities with that of his contemporaries, Albert is distinguished from them by a strongly personal style and by effects of a more impressionistic, pictorial nature.

The artist was born in Grand Rapids, Michigan, in 1918 and studied there with Otto Karl Bach at the Grand Rapids Art Gallery between 1933 and 1937. For two summers during that period he enrolled at the Art Institute of Chicago. From 1937 to 1940 he worked under Archipenko, Moholy-Nagy and Gyorgy Kepes at the Institute of Design in Chicago and subsequently joined its faculty. He came to New York eight years ago, has taught in a number of art schools here, and is now an assistant professor at the Pratt Institute in Brooklyn where he lives with a wife and baby daughter.

Albert has had nine one-man shows, in Grand Rapids, Chicago, and after 1950, in New York. His last exhibition was in December when he showed a group of drawings at the Grace Borge-nicht Gallery. In recent years he has consistently participated in the large sculpture annuals, at the Whitney Museum, the Pennsylvania Academy, the Virginia Museum of Fine Arts as well as in major museum group shows of drawings. He

was one of the eleven American prize winners in the International Sculpture Competition for the Unknown Political Prisoner in 1953, sponsored by the British Institute of Contemporary Arts. Albert last year completed a commission for candelabrum and Ark doors for the Milton Steinberg House of the New York Park Avenue Synagogue.

Albert usually works in a lead alloy in a process he has patented and calls "modalloy." It allows him to mold a metal foil that has the pliancy of plasticene. With it he obtains fragile, and often spectral, effects, developing a web of fluid, ribbon-like line out of which forms and images emerge as in some of Daumier's free ink-and-wash sketches. There is a basic descriptive content at the core of Albert's figures which even his most inspired abstract transpositions do not altogether dislodge.



CALVIN ALBERT: *Draped Figure*, lead alloy and bronze, 1951
Grace Borgenicht Gallery, New York



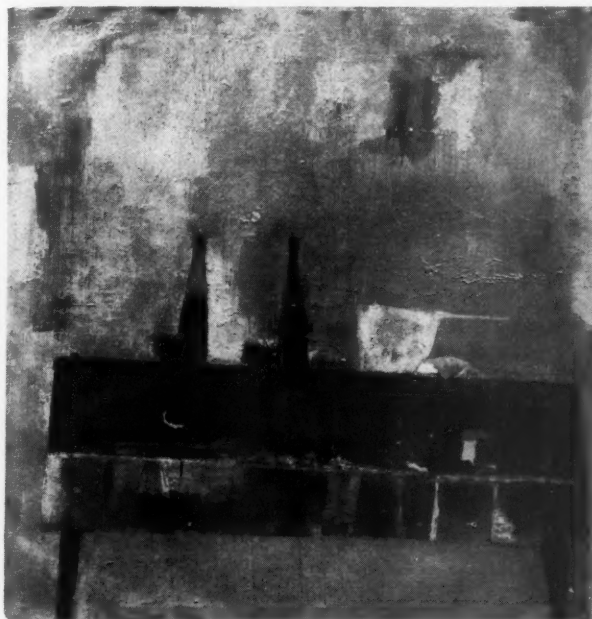
CALVIN ALBERT: *Rock Figure*, charcoal, 1954. *Grace Borgenicht Gallery, New York*

The artist's novel, industrial-age techniques are calculated to give new vitality to his forms. They do, indeed, impart a look of some raw, new-born reality. That ruling mistrust of professional "finish" among abstract artists in Albert's case results in works that still retain the molten, seething character of metal in the crucible. There is no question that the artist has found a technical formula of powerful and increased expressiveness. Recently, perhaps influenced by the hallucinating

painting of Balcomb Greene, Albert has produced a series of abstract, charcoal drawings of most fertile invention. These curiously passionate drawings describe a kind of fugue of apparitional images — heads, human figures, horses and riders — towards a flame-like light that consumes them. From these sketches we may anticipate a general movement in Albert's sculpture towards an even more impressionistic imagery, with no abatement of energy or fiery conviction.

ROBERT D'ARISTA

Robert D'Arista is a shy twenty-five, looks surprisingly like the romantic young Modigliani, has been painting ever since he can remember, and is strenuously disinclined to discuss his work. Some clues to the character of his painting may be discerned in his immense respect for his for-



ROBERT D'ARISTA
The Kitchen Table, oil, 1954
Toledo Museum of Art

mer teachers, John Heliker and Philip Guston, and a feeling of artistic kinship with his gallery mate, Herbert Katzman. Of all the examples in this New York selection of new talent D'Arista's most clearly reflect a French tradition of *belle peinture*.

In the short space of this last year the artist has made remarkable progress — from a diffuse, tasteful colorism — vaguely reminiscent of C. S. Price's gentle aestheticism — to a concentrated, vigorous expression of great freshness and intensity. D'Arista's forms now have the pointed, idiosyncratic individuality that is the mark of style, and not of formula. And there is an affecting poetic tension between his rather voluptuous *matière* and hot color, and the awkward, inhibited presences that emerge from his surfaces — those blocky adumbrations of still-life objects or attenuated, spindle-shank human creatures.

D'Arista was born and educated in New York, attending Fordham Prep and after that the Art Students League and other art schools in the city. At Columbia University (1950-52) he worked with Heliker, and subsequently, he studied with Guston at New York Uni- [continued on page 80]



ROBERT D'ARISTA
Sun Bathers, oil, 1954
Mr. and Mrs. Roy Neuberger
New York

New England

Two Young Painters and a Student Sculptor

BY FREDERICK P. WALKEY
deCordova and Dana Museum

INTRODUCTORY COMMENT: *The artists selected from New England do not exhibit any common characteristics which would classify them as New Englanders. In Trefonides, there are overtones of the expressionism of the Boston School (Zerbe, Levine, Bloom, Aronson). Weinberg also is an expressionist, but the influence is not regional, and in Gregoropoulos we see an artist whose focus is directed to New York towards the work of an artist such as Stamos, whom he admires.*

STEVEN TREFONIDES

Steven Trefonides, painter and photographer, is a romantic expressionist who wrestles with the inner man, externalizing the struggle of the fight for equilibrium. Maturity comes from meeting, and surmounting or learning to live with social forces. Apparently, Trefonides, as he grew to maturity, was acutely aware of all these forces and now is sympathetic to others oppressed by them. This is apparent in his photography which reveals that he sees in children all over the world (he has just returned from nine months in Europe) this common problem — the loneliness and the bewilderment of growing up — shown in the pathetic faces of children who have adjusted to squalor, poverty, and the misery of neglect. It is not seen with despair and hopelessness but with candid sympathy.

His earlier paintings usually revealed an adolescent closely hemmed in with arms and shoulders tightly drawn in — eyes looking out unafraid, but bewildered. Until recently his paintings were autobiographical but the recent ones which are somewhat surrealistic, as he juxtaposes a single figure with an enormous insect creature, have a more universal character. His figures are impersonalized — symbols of all men who share this psychological distress. But there is at the same time a boldness, a rich exaggeration of color, and, unless we are reading too much into the paintings, a defiance, a hope and a sense that the spirit will conquer.

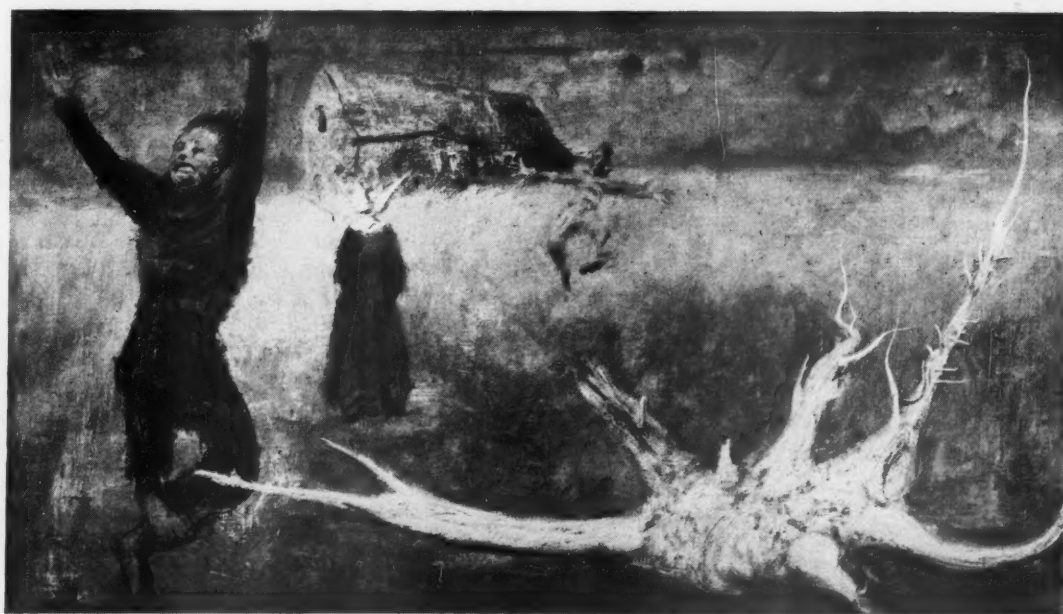
An accomplished drafts- [continued on page 81]



STEVEN TREFONIDES
Adolescent Boy #2, oil, 1952
Collection of the Artist



STEVEN TREFONIDES: *Thinking Man*, oil, 1953. *Collection of the Artist*



STEVEN TREFONIDES: *Approaching Storm*, oil, 1952. *Collection of the Artist*



ELBERT WEINBERG
Ceremonial Group, bronze, 1953
Collection of the Artist

ELBERT WEINBERG

Elbert Weinberg gained admittance to Hartford Art School at 15 for evening classes. Upon graduation from high school in 1946, he enrolled as a full-time student. In his second year, he majored in sculpture and has devoted all his time to this field ever since. His accomplishments were recognized in 1951 when he won a Prix de Rome. The work shown here was done while he was in Rome. It is based on memories of the boyhood time he spent in the synagogue. He was deeply impressed with the ritual and pageantry of the service, the procession led by the Rabbi carrying the Torah, the symbolism of the use of the horn and the chant of the Cantor. With deep feeling he has captured these memories, expressed them without inhibition in a strongly personal style, mature but, at the same time, with the directness of a child. He has used only the important elements — the symbol and the gesture, which in his sculpture express the passion, the spirit and reverence of the religious service.

Weinberg is currently studying philosophy and working toward a Masters of Fine Arts at Yale, and since his return from Rome has been so immersed in the academic life that he has not produced a large body of work. Several commissions have come his way and they have been successfully executed. After graduation, and his thesis completed (he is studying the fountain and water



ELBERT WEINBERG: Cantor, bronze, 1953
Collection of the Artist

forms in relation to sculpture and architecture) he intends to set up a studio in New Haven, for he is filled with ideas which need to be given form.

Born

Hartford, Connecticut, in 1928.

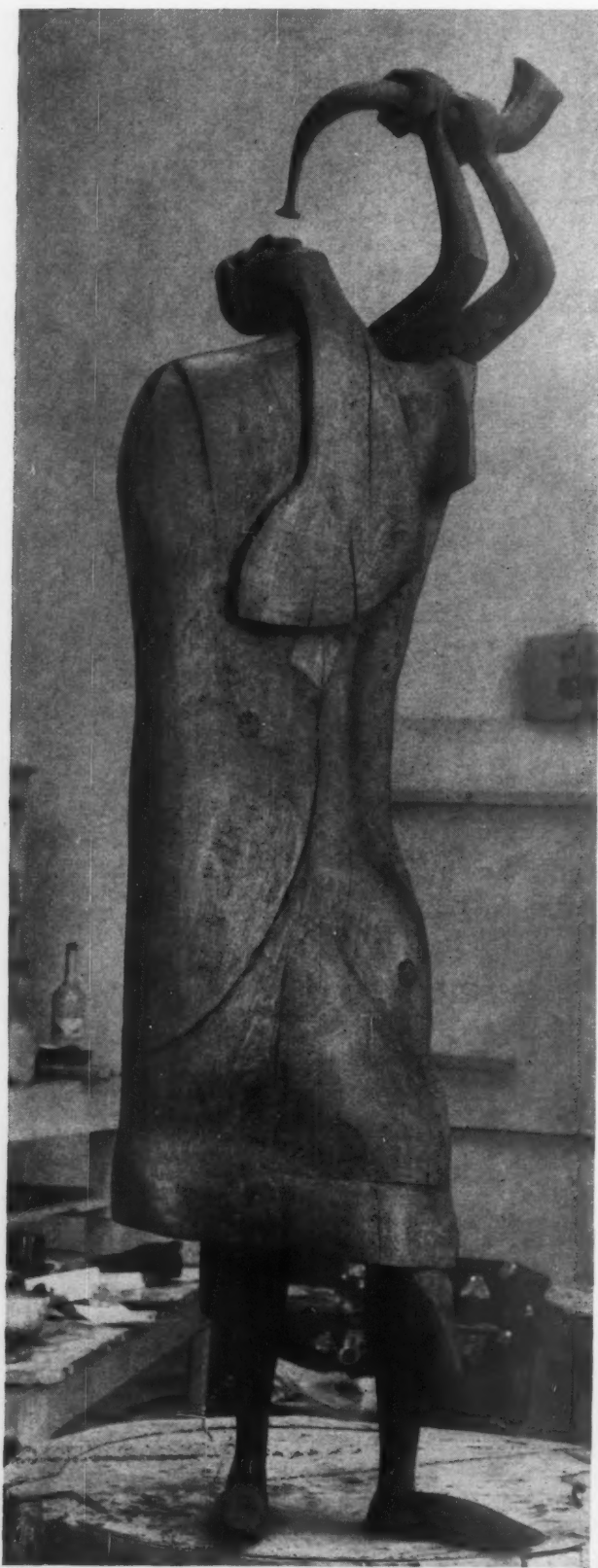
Education

Studied painting at the Hartford Art School in 1945, switching to sculpture under Henry Kreis in his second year. In 1948, he con-



ELBERT WEINBERG: *Annunciation*, bronze, 1953. *Collection of the Artist*

tinued the study of sculpture with Waldemar Raemisch and Gilbert Franklin at the Rhode Island School of Design for three years. A Prix



ELBERT WEINBERG: Ritual Figure, wood, 1954
Collection of the Artist

de Rome sent him to Rome in 1951 and six months of his two years in Europe was spent traveling. He is now studying under Jose Rivera at Yale's Department of Fine Arts.

Exhibitions

Providence Art Center, two one-man shows, 1951 and 1954

Connecticut Academy, 1951

Addison Gallery, Andover, Mass., 1954 — "Art Schools U.S.A."

Jewish Museum, December 1954

Silvermine Guild, Norwalk, Conn., 1954

Prizes

Honorable mention, Italian Regional of the "Unknown Political Prisoner Competition," Florence, Italy.

Progressive Architecture Award, January 1954, for conception and plan for detailing of Children's Ward Recreation Building now under construction at Warm Springs Polio Foundation, Georgia.

Commissioned Work

12 foot eagle for façade of Fraternal Order of Eagles Building, Atlanta, Georgia, executed in collaboration with Robert Engman.

Works Owned

Jerico, bronze group, owned by Addison Gallery of American Art.

Several pieces privately owned.



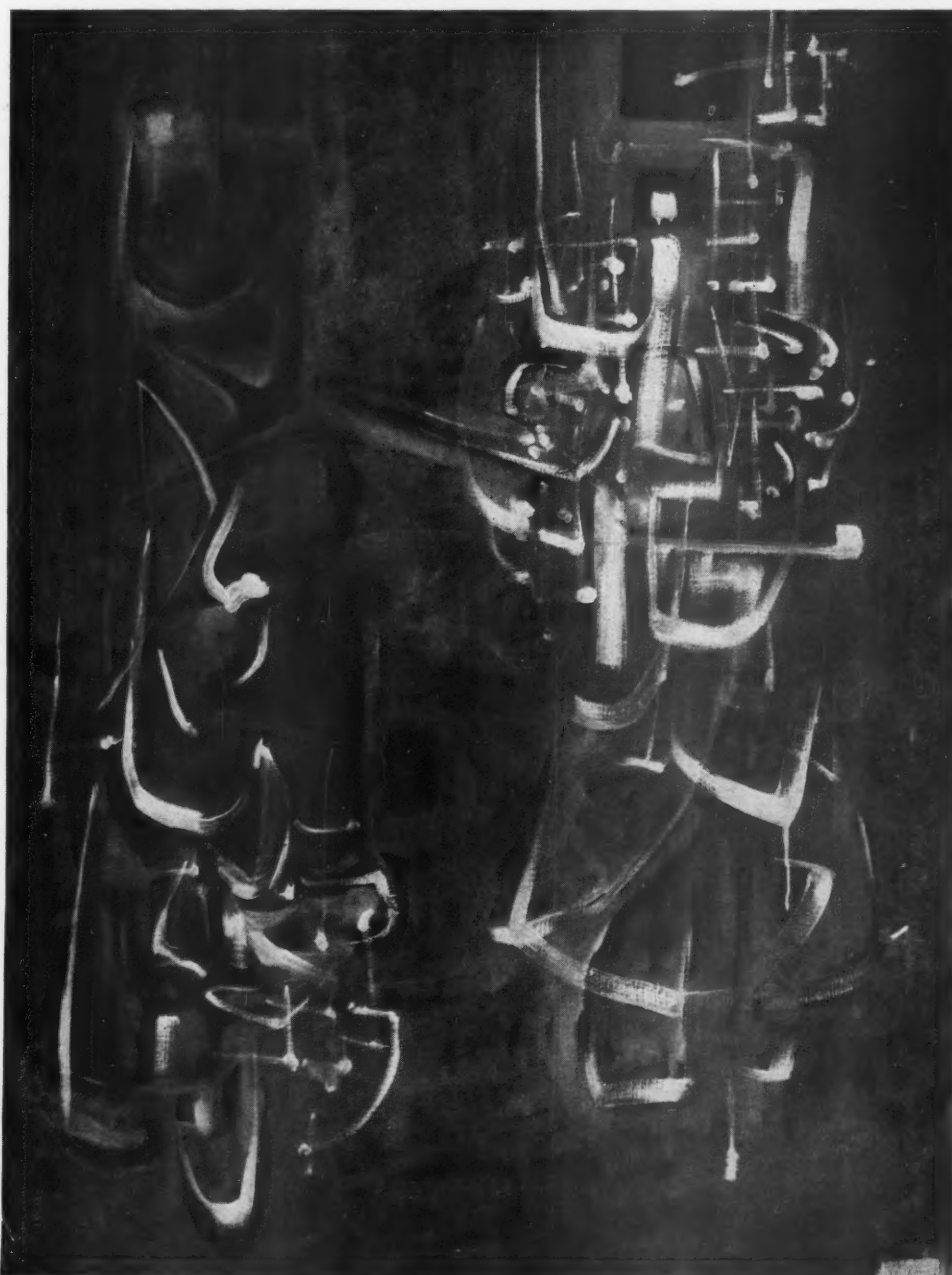
ELBERT WEINBERG: Ritual Figure #1, bronze, 1953
Collection of the Artist

JOHN GREGOROPOULOS

A distinguished writer on cubism has said that the cubists discovered that painting is a kind of writing. The converse has been true for many years. Writing is a kind of painting. This applies especially to Eastern writing for the calligraphy of the Orient has been collected for hundreds of years. In Occidental painting, letters and numbers have appeared as symbols and decorative motifs, although rarely has writing been a subject for its own intrinsic beauty alone.

In Gregoropoulos, there is a fusion of East and

West. The calligraphy of the Near East is the subject matter — but it has no message in literal terms. The calligraphic line, akin to Arabic script, moves parallel to the picture plane. It fades and projects — it does not weave. At times several characters are superimposed. This line actually loses its character as writing and is recognized more readily as a personalized expression of the artist than as the Near Eastern script from which it originates. These linear forms are laid in a spaceless background [continued on page 82]



JOHN GREGOROPOULOS
Grey Painting #2, oil, 1954
Collection of the Artist

Middle Atlantic States

BY ADELYN D. BRESKIN
Baltimore Museum of Art

KEITH MARTIN

Keith Martin is a painter who delights in painting. The enjoyment he receives from the application of paint on canvas or paper is apparent in every brush stroke. He is a rich colorist who never becomes raucous. Tastefulness is ever present in his work and a poetic, lyrical quality is to be found in much of it. His painting is becoming constantly more abstract with a broadening of his vision and a deepening of feeling. A one-man show held at The Baltimore Museum of Art last year showed marked variety in subject matter and handling. He now works largely in casein, a medium well suited to his prismatic style. His

artistic progress to date gives every indication of continuing until he achieves a place among the stars which are among his favored themes.

He was born in Lincoln, Nebraska in 1911 and still returns there for brief visits to his family. He spends summers in Colorado and winters in Baltimore which he calls his home. He thus enlarges his experience with many contrasting impressions and environments. This, as well as his individual personality, brings to his work a cosmopolitan atmosphere which includes nothing eclectic.



KEITH MARTIN: *Night of the Poet*, oil, 1951. *Collection of the Artist*

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KEITH MARTIN: *The Tragedy of Hamlet*, gouache, 1947. *Art Institute of Chicago*



PAUL KEENE: *The Family*, oil, 1951. M. P. Rome, Philadelphia

PAUL KEENE

Paul F. Keene, Jr. was born in Philadelphia in 1920, the son of an undertaker, living in a crowded section of that city.

He attended the Philadelphia Museum School of Art as a youth, as well as the Tyler School of Fine Art and received an M.F.A. degree from Temple University in 1948. During his post-graduate year he became a student instructor there. He then taught at the Tyler school until he embarked for Europe in the fall of 1949 to study at the Academie Julien for over two years under the G.I. bill.

Upon his return in 1952 he received a John Hay Whitney fellowship which took him to Port-au-Prince, Haiti, as director of courses at the local Art Center. He stayed there for one season only and returned to become a technical illustrator for the U. S. Signal Corps until he was invited to be an instructor in Painting, Drawing, Color and Design at the Philadelphia Museum School of Art where he now spends much of his time.

Having grown up in the city of Philadelphia his work shows the impact of crowds and is filled with city rhythms. There is none of the serenity or lyricism which we associate with many great painters. Instead there is in his work an insistence, a nervous tension which is descriptive of much modern art whether it be in poetry, music or painting. However, here is no prosaic recording. There is in this work a distillation, a sensitively felt selectivity, a well organized, closely knit harmony which is quite individual and highly expressive. He never paints before nature but after contemplating a scene returns to his studio to do a series of sketches and finally a definitive work.

Color has become constantly more important to him. His palette is luminous with a wide range of hues and tones. He actually enjoys painting at night, doing most of his creative work then, since he teaches four full days a week — a strenuous teaching schedule for an artist, which one must hope will not sap his creativity.

RUSSELL TWIGGS

The fact that Russell Twiggs of Pittsburgh was recently awarded the title of "Artist of the Year (1953)" by the local Arts and Crafts Center should certainly give him just claim to being an "American with a Future." The fact that his work is completely abstract and that it was the first non-objective work to be included in Pittsburgh art exhibitions leads one to construe that this work must have an integrity and a consistency which is impelling. Russell Twiggs has indeed been a pioneer in his community, evincing a spirit dedicated to the abstract approach in paintings, water colors and prints, which he began to

produce all of twenty years ago. He received his art training at Carnegie Tech and has taught there in the Painting and Design departments since 1925.

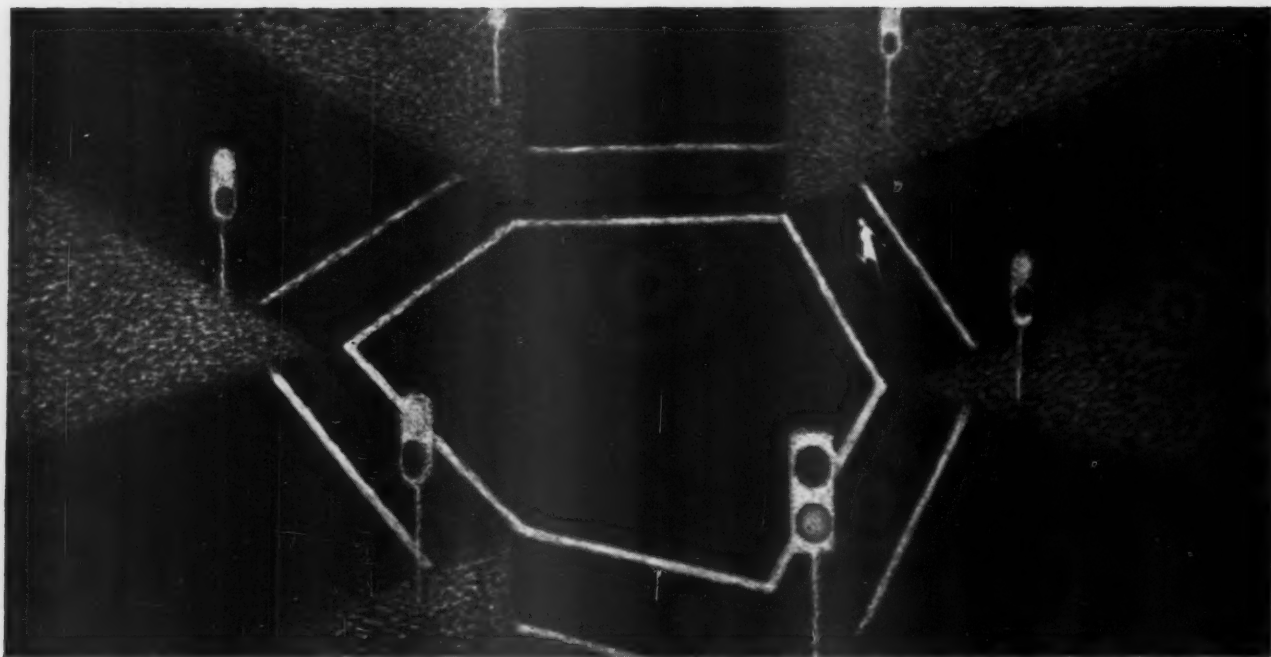
In his recent work we find an affirmation which is convincing. There is order and pattern and a controlled harmony in these paintings, with overtones of mystery. With somewhat muted colors he establishes mood; with a lacy network of lines and cracks he achieves a feeling of penetrating space. He paints with a distinction and conviction which have won him many honors and should bring him many more.



RUSSELL TWIGGS
Benediction
Casein and oil, 1952
Mr. and Mrs. Cyril Caplan
Pittsburgh

Six Artists from the Great Lakes States

BY ALLEN S. WELLER
University of Illinois



MARGO HOFF: *Intersection*, oil, 1953. *Collection of the Artist*

MARGO HOFF

Margo Hoff was born in Tulsa, Oklahoma, but has long lived in Chicago, where she has been exhibiting for about ten years. She was chosen to do paintings to represent the state of Oklahoma in the series of pictures concerning the various states reproduced in *Fortune* and *Time* magazines in 1948. The first of a long series of prizes at the Art Institute of Chicago was awarded to her in 1944; this was followed by others in 1946 and 1950; and most recently the Logan Medal and \$1000 prize for her much discussed painting, *Stage Fright*, in the 57th Annual Exhibition by Artists of Chicago and Vicinity in 1953. Miss Hoff's work may be seen in the permanent collections of the Art Institute of Chicago (see *Grownup Party* on the opposite page), the Carnegie Institute, the University of Minnesota, and the Illinois State Museum of Natural History and Art in

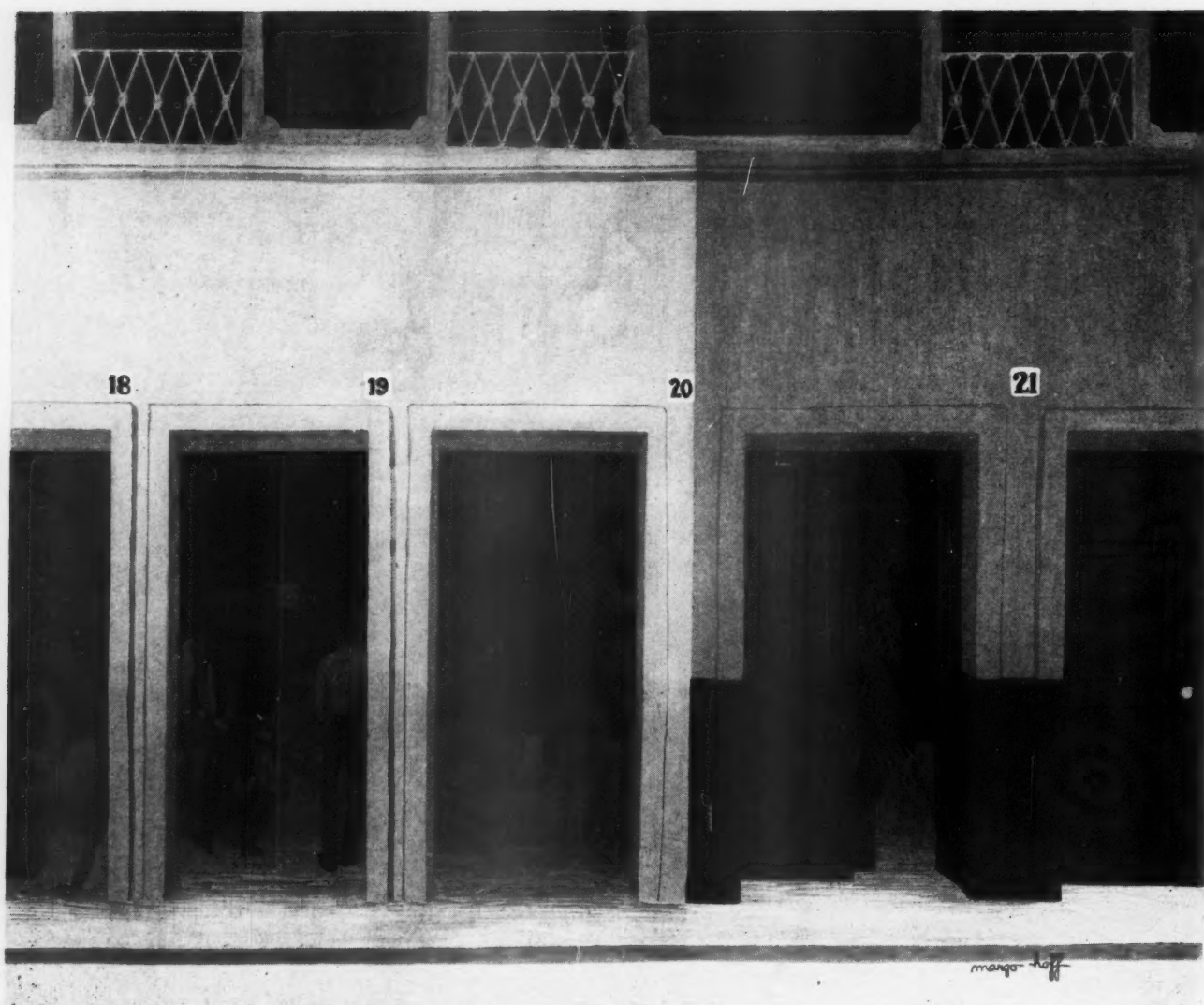
Springfield, as well as in private collections in New York, Evanston, Chicago, and California.

Though Miss Hoff is primarily a painter, she is a versatile technician, and has produced work in ceramics, lithography, wood-block printing, costume design and sculpture. She has relied much upon the stimulus of travel as a source for artistic motifs, and has worked in Dalmatia, Haiti, Mexico, Greece, Yugoslavia, Puerto Rico, Egypt, Lebanon and Syria, as well as in Europe and this country.

Technically, her painting is marked by a decorative method which has some relationship to pointillism, though it is not used for impressionistic effects. She is orderly and precise as a composer, with a strong feeling for all-over pattern. Above everything else, she is prolific in ideas, and at a time when method and undirected intuition too often take the place of content and intel-



MARGO HOFF: Grownup Party, oil, 1953. Mrs. Owen Fairweather, Evanston, Illinois



MARGO HOFF: Doorways, casein, 1944. Art Institute of Chicago

lectual clarity, this is good. She never makes technique an end in itself: the range and variety of a singularly rich imagination, a streak of quite individual humor, and an unusual ability to handle the episodic without falling into the pitfalls of "literary" art, combine to keep her work surprising and satisfyingly complete. She is one of those rare artists who constantly make us say to ourselves, "Why did I never see this myself? Why have I never thought of this before?" This is one reason for the strong appeal of her paintings.

She writes as follows of her work: "In painting, I try to make a concentrated statement, to present an essence, of a figure, a situation, a place. My figures do not 'talk,' nor my landscapes 'move.' I want them to 'be,' to exist in their own sphere,

and light, and space. I try to break down the reality to its simplest form, so that everything in the picture is essential and significant.

"The medium of a work does not matter. The idea of the artist will dictate its own medium. Some things must be said in metal or stone; others require wood — or strong color — or a fine ink line.

"The problem is always to say most effectively what there is to say. First in any expression comes the taste and selectivity of the artist . . . what he will say; then how he will say it.

"A single hand will sometimes say more than a group of figures — or a group of figures may be more simple and delicate than the drawing of a single hand."

JOYCE TREIMAN

Joyce Treiman was born in Evanston, Illinois in 1922. She attended Stephens College in Columbia, Missouri, but was graduated from the State University of Iowa in 1943. Here she was awarded a fellowship to do further graduate work. Her first one-man show in Chicago was held in 1942; her New York debut occurred in 1950. Other honors and awards include a Tiffany Foundation Fellowship grant in 1947; a purchase prize at the Denver Art Museum (1948); another at the Old Northwest Territory Show in Springfield, Illinois (1948); and no less than four prizes at the Art Institute of Chicago (1949, 1950, 1951, 1953). Her paintings have appeared in most of the major national exhibitions, like the Whitney, the Richmond Biennial, and the Metropolitan Museum. She was one of the Chicago artists exhibited at the Downtown Gallery, New York, in 1954. The

Denver Museum of Art, the State University of Iowa, the Art Institute of Chicago, the Illinois State Museum, as well as private collectors, own examples of her work.

Miss Treiman's paintings at the time her work first attracted attention were built with rather rigid geometric compartments, inhabited by lonely and poignant figures. In these she showed an unusual mastery of the expressive human image. The color was subtle and unexpected, the surfaces sensitive and richly varied. In the last two years there has been a development towards a greater degree of abstraction, a sense of forms obscured and even lost by color and space. Her best work is rich in symbolic form and deeply felt expression within the terms of the medium. Possibly it is the artist's intention to make us seek within the painting for these partially lost forms.



JOYCE TREIMAN: *The Agony*, oil, 1953. Collection of the Artist



WILLIAM YOUNGMAN
Sea Escape, steel, 1954
Collection of the Artist

WILLIAM YOUNGMAN

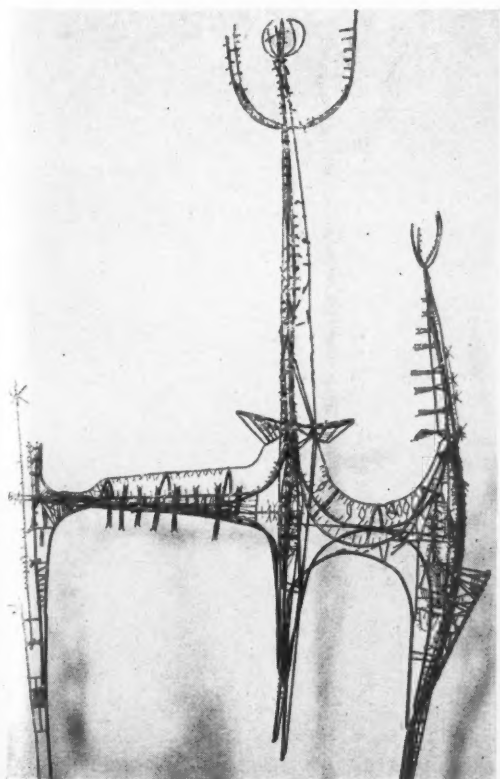
William Robert Youngman was born in Murphysboro, Illinois in 1927. His father is a blacksmith, and Youngman started working among his lathes, forges and anvils at the age of seven. His extraordinary technical equipment is no doubt in part due to this early start. His formal training started with machine shop practice, engineering drawing and basic engineering training in the navy, where he also worked as a welder. After his period of military service, he returned to the University of Illinois, where he majored in advertising design, and later he took an M.F.A. in sculpture at Southern Illinois University in 1954. He taught art at the elementary and high school levels for two years before joining the staff of the University of Illinois last fall to teach freshman sculpture. He has worked in collaboration with architects on numerous design and production problems, and has designed and manufactured a line of contemporary wrought iron accessories.

Youngman's exhibition record is a brief one, but has been marked by real appreciation. The first show he sent to was the St. Louis Art Mu-

seum's 12th Annual Missouri Exhibition (1952), in which his *Musician* received the first prize in sculpture (a purchase award). This led to his being included in the "Thirty Artists Today" show at the Albright Gallery in 1953, while his impressive mastery of material was represented in the Fiber, Clay and Metal Exhibition at the St. Paul Gallery of Art, and the Steel, Iron and Men Exhibition at the Birmingham Museum of Art. In addition, he has been included in a number of local and regional Illinois and Missouri shows.

Youngman's confident handling of material and welding techniques have allowed him to develop his work along several different lines. He has ranged all the way from fashionable decoration, primarily spatial in character, to massive and primeval shapes, which in color and textural variation are full of power. Even when the forms are highly abstract, a dynamic content keeps them from the mechanistic formulas of much work of this kind. Youngman has qualities of liveliness, enthusiasm, invention and technical competence which should insure a significant development.

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WILLIAM YOUNGMAN: Equestrian #1, steel, 1953
Collection of the Artist



WILLIAM YOUNGMAN: Screaming Woman, steel and bronze, 1952
Collection of the Artist

EDWARD BETTS

Edward H. Betts was born in Yonkers, New York in 1920. He did his undergraduate work at Yale, where he avoided the study of painting but majored in art history, receiving a prize for his senior thesis on the Armory Show of 1913. He combined this academic training with studio work at the Art Students League, whose summer sessions he attended from 1935 to 1942, when he entered the army. On his return to civilian life, he worked for an additional year and a half at the League. He has lived in the middle west since 1949, when he came to the University of Illinois for graduate work which led to the M.F.A. in 1952. He is now a member of the staff at this institution, where he teaches drawing and composition. Betts spends his summers in Ogunquit, Maine, where an intimate knowledge of sea and coast has provided him with thematic material for his major work.

Betts has been exhibiting since 1945, and has already been represented in more than fifty national and regional shows. Among these are the Corcoran Biennials (1947, 1951); "American Painting Today" at the Metropolitan Museum (1950); the Brooklyn Museum International Water Color Exhibition (1953); the Pennsylvania

Academy Annual Exhibition of Watercolors, Prints, and Drawings (1953); the Old Northwest Territory Art Exhibits (1950, 1951); the National Academy of Design Exhibitions (1953, 1954); and the University of Nebraska annual (1953). He has received numerous prizes, of which the most recent (1954) are the second Altman Landscape Award at the National Academy of Design, and the Dana Watercolor Medal at the Philadelphia Water Color Club. He has had one-man shows in New York and in Chicago.

Examples of his paintings are owned by the Butler Art Institute, Youngstown, Ohio; the Springfield, Missouri, Art Museum; the University of Rochester Art Gallery; and the Davenport, Iowa, Municipal Art Gallery.

Betts' work is severe in structure but sumptuous in the material richness of surface. The subjects, almost without exception, are austere coastal scenes in Maine. The structural and compositional resources of a vigorously contemporary style are fully exploited, but the representational themes are completely and easily united with these. The artist's method involves a preliminary stage which is completely non-objective, and in which abstract color-areas and movements [*continued on page 83*]



EDWARD BETTS: *Sun and Sea*, casein, 1953. *Springfield (Missouri) Art Museum*



EDWARD BETTS: *Lighthouse*, lacquer, 1953. *Contemporary Arts, New York*



EDWARD BETTS: *Frozen Landscape*, lacquer, 1954. *Collection of the Artist*



ROLAND GINZEL: May 9, watercolor, 1952. *Collection of the Artist*

ROLAND GINZEL

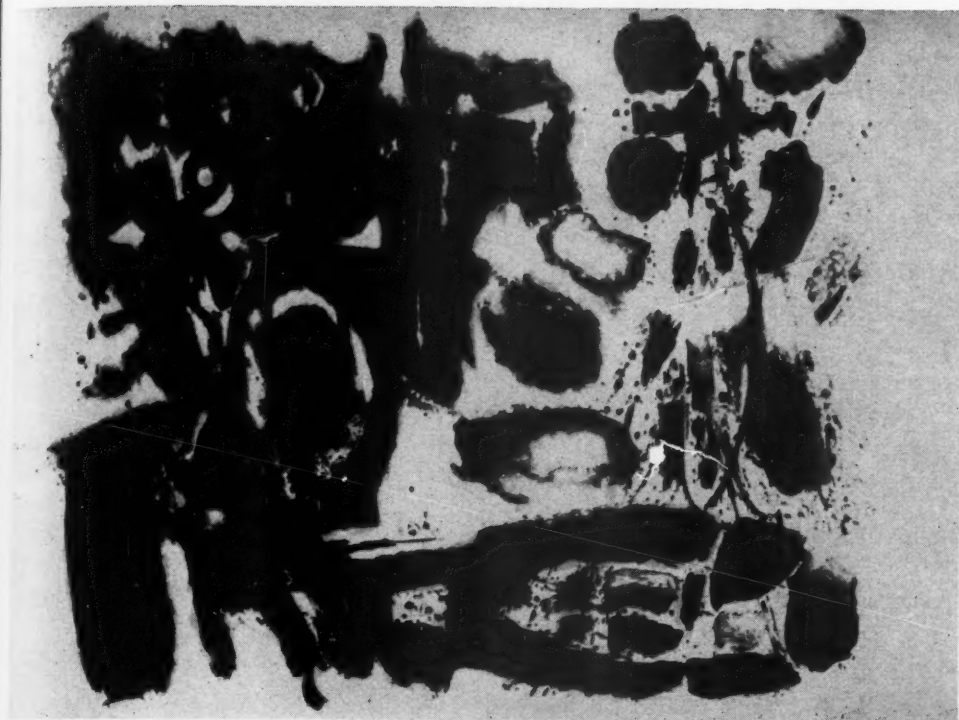
Roland Ginzel was born in Lincoln, Illinois in 1921. He received his degree in painting from the Art Institute of Chicago in 1948, and a Master of Fine Arts from the State University of Iowa in 1950, where he studied print-making with Lasansky. He was in England during 1950-51, where he studied etching at the Slade School, and worked in stained glass at the Central School of Arts and Crafts in London.

He has lived and worked in Chicago since his return in 1951, where he serves as co-chairman of the Graphic Workshop, a non-profit studio which provides artists with work facilities for etching and lithography. He has taught at the University of Chicago, Rockford College, and is now a member of the staff of the Chicago Undergraduate Division of the University of Illinois. He has been actively associated with the exhibition "Momentum," which has provided an important out-

let for young artists throughout the middle west. His wife is the painter Ellen Lanyon, who works in a manner utterly unlike his.

Ginzel has been exhibiting paintings and prints nationally since 1946. His work has been included in the Brooklyn Museum Print Shows, the Library of Congress, the Metropolitan Museum of Art, the Museum of Modern Art (Young American Print-makers), Exhibition Momentum, the Art Institute of Chicago (American Biennial, 1954), and he is included in many private collections. He received a Hallmark Award in 1952, as well as awards from the Dallas Print Society in 1953, and in the Third National Print Annual at the University of Southern California in 1954. In 1953 and 1954 his work was shown in eleven shows in Chicago and vicinity, and in thirteen shows in other places.

Ginzel's work is non-objective, dramatic, and full of movement. Its meaning is contained with-



ROLAND GINZEL
June 20, lithograph, 1954
Collection of the Artist



ROLAND GINZEL
March 12, oil and lacquer, 1953
Collection of the Artist

in the limits of the medium and its manipulation, but its energy, tension and spatial thrust make each individual creation seem part of a larger experience. He dates, rather than numbers, his pictures, in place of giving them titles which

might suggest non-pictorial associations. The artist works in a variety of media — oil, lacquer, watercolor, lithograph — but a consistent, vigorous and sensitive personality finds expression in all of them.

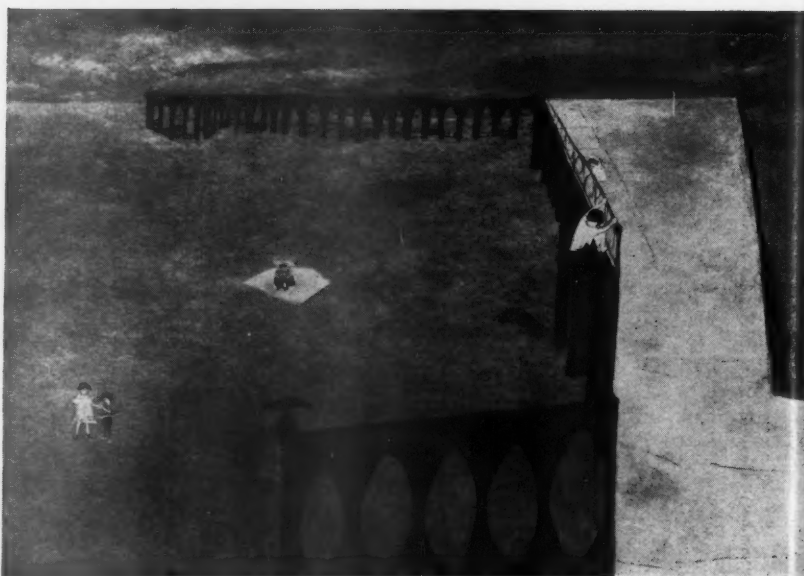
PATRICIA WARTIK

Patricia Wartik was born in Chicago in 1927, and received all of her artistic training at the University of Illinois, where she received the B.F.A. in 1950 and the M.F.A. in 1952. In this latter year her work was first seen in an exhibition, the Old Northwest Territory Show (where she was given the third prize award). Her work was

included in the same exhibition in the following year. She was accepted in the first national show to which she submitted a painting, the Corcoran Biennial in 1953, where her painting was one of about forty chosen by the American Federation of Arts for a tour which lasted for a year. She was included in the exhi- [continued on page 83]



PATRICIA WARTIK
Mountain Landscape, oil, 1954
Collection of the Artist



PATRICIA WARTIK
Quiet Beach, oil, 1953
Collection of the Artist

The Upper West

BY DWIGHT KIRSCH

Des Moines Art Center



MARIANNA PINEDA: *The Bed*, bronze, 1950. *Mitchell Wilder, Williamsburg, Virginia*

MARIANNA PINEDA

Born

In Evanston, Illinois 1925.

Attended Bennington College and the University of California at Berkeley.

Studied

Under George Stanley, Los Angeles

Carl Milles, Cranbrook Academy of Fine Arts

Raymond Puccinelli in San Francisco

Oronzio Maldarelli at Columbia University

Ossip Zadkine in Paris, France

Exhibited in the following group shows

Brooklyn Museum, New York

Oakland Civic Art Center, California

Albright Museum, Buffalo

Walker Art Center, Minneapolis

Galerie 8, Paris

Sculptors Guild, New York

Metropolitan Museum, New York

Whitney Museum of American Art, New York

University of Nebraska Art Galleries

Boston Independents Show

Chicago Art Institute

One-man Shows

Slaughter Gallery, San Francisco 1951

Walker Art Center, Minneapolis 1952

Swetsoff Gallery, Boston 1953

Currier Gallery, New Hampshire 1954

deCordova and Dana Museum, Lincoln, Massachusetts 1954

Joint show with Harold Tovish

Colorado Springs Fine Arts Center 1953

Work owned in Collections

Walker Art Center

Dartmouth College

Williams College

Winnipeg Fine Arts Center, Canada

and various private collections

Miss Pineda married Harold Tovish in 1946. They have two children. Following residence in Minneapolis, Mr. and Mrs. Tovish are spending the year 1954-1955 in Florence, Italy.

Marianna Pineda wrote this statement from Florence, Italy in November 1954, concerning her own viewpoint in relation to her sculpture. "I believe Sculptors and Painters should stand behind their work (preferably gagged) whenever the question comes up, and let it (the work) speak as best it may. . . . I suppose our only justification for this kind of activity in a world too clearly out of joint (aside from the fact that one is happy doing it and miserable not doing it) is the justification of personal integrity at work on an unofficial and unauthorized version of our times. And that's about all we have left — this integrity. In the absence of a living faith, power-



MARIANNA PINEDA
Sleepwalker, bronze, 1951
Collection of the Artist



MARIANNA PINEDA: Study for the Sleepwalker, wax, 1949
Walker Art Center, Minneapolis

ful patrons, and an educated audience . . . we are forced to an art more and more independent and responsible, personal and yet of necessity, objectified. So I try to communicate the things I understand, or at least feel deeply — and being a woman many of these subjects are quite predictable.”

Marianna Pineda's work has been executed in wood or bronze, with delicacy (yet sureness) of technique that is most remarkable in the small bronzes. The silhouettes of her figures are clear and have a haunting quality that leaves lasting memory-images with the viewer.

The *Sleepwalkers* (two versions) have both pathos and mystery, which convey an inner feeling that is more intense than in most contemporary sculpture. If her works of this sort appear to be either Surrealist or Expressionist in character, it is so because of something which has come from within the sculptor's own subjective experience, and not because she is trying to follow an existing school or mode of sculpture.



MARIANNA PINEDA: The Dance, bronze, 1952
Bartlett H. Hayes, Jr., Andover, Massachusetts



FRANK SAPOUSEK: *The Inhabited #3*, oil and lacquer, 1953. Collection of the Artist

FRANK SAPOUSEK

Frank Sapousek has lived in Omaha, Nebraska since 1911, when he emigrated with his family from Austria. He was born in Vienna in 1902. After attending Omaha public schools, he entered the railroad business, and his principal occupation recently has been working as storekeeper for the South Omaha Terminal Railway Co.

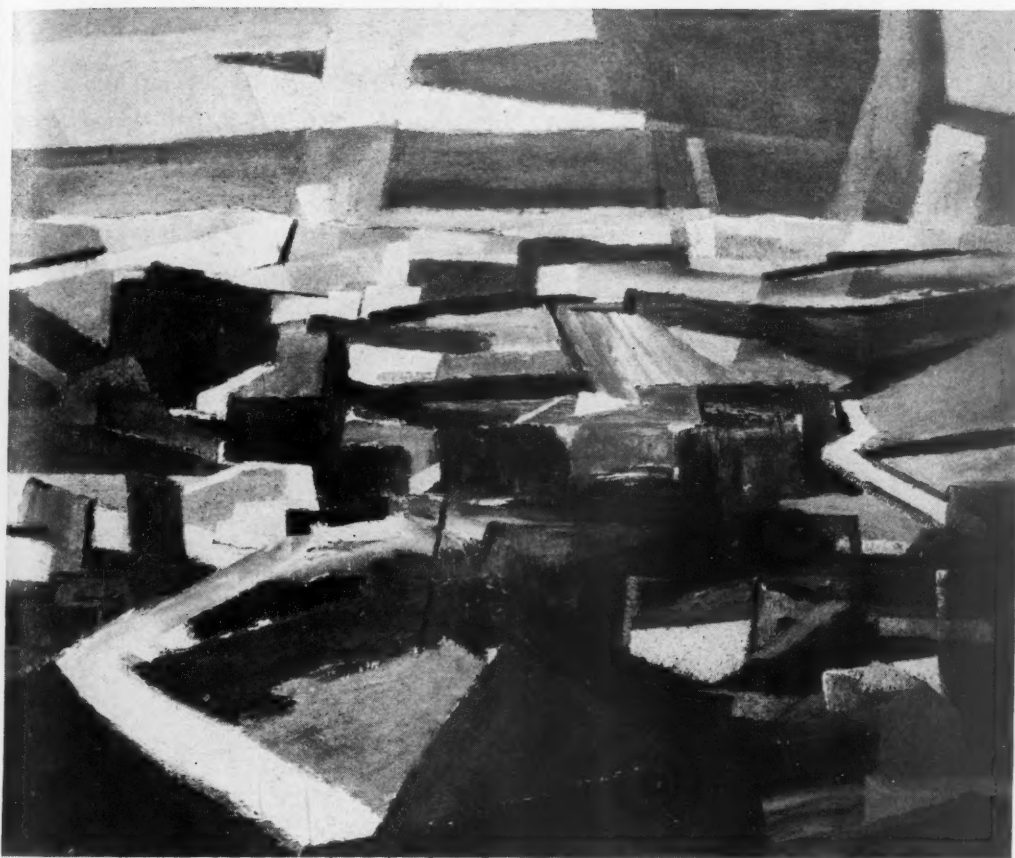
It was not until 1926 that Sapousek started drawing and painting. While doing clerical work after-hours for Walter Early (an advertising designer), Sapousek was stimulated by the work he saw there, and "made a deal with Mr. Early to exchange further clerical services for instruction in perspective, the basic elements of drawing, and painting techniques."

Outside of this private instruction, and criticisms in cooperative sketching groups, Sapousek has taught himself by continuously digging at it — mostly after regular working hours or in vacation periods. He started exhibiting in the early 1930's and met with success in juried shows from

that time. People in Nebraska liked his work, and bought it for their homes.

Participation in regional shows followed — in Denver, Des Moines, Kansas City, Lincoln, Minneapolis, Topeka, etc. Joslyn Art Museum in Omaha has given Sapousek three one-man shows (1945, 1950, and 1952) and purchased his painting *The Inhabited — Terlingua* out of the last show. From a solo show in 1950 at the Miller & Paine Department Store in Lincoln, Nebraska, another painting was purchased for their Nebraska Artists' Collection. Sapousek has received honorable mentions at the last two Missouri Valley Shows in Topeka, and a Purchase Award in the 1954 show there.

Mr. Sapousek has done a number of mural commissions — the largest one for the dining room of the Live Stock Exchange Building in Omaha. Another mural which presented a curious problem was a mural covering the interior wall of a central circular staircase- [continued on page 84]



FRANK SAPOUSEK: *The Land — Midsummer Motif*, oil, 1952. *Collection of the Artist*

FRANK SAPOUSEK: *Mountain Motif*, oil, 1952. *Collection of the Artist*



R. J. HUNT

R. J. Hunt has spent his life and painting career mostly in North Dakota, Iowa and Kansas. He was born in Fargo, North Dakota in 1921. Most of his art training was at the State University of Iowa, where he received both BA and MFA degrees. He also studied with Archipenko in 1937 in Chicago.

He has been exhibiting, principally in the Midwest, since 1947. His work is owned in private collections in seven states, and in the following Permanent Collections in Institutions:

Des Moines Art Center, Iowa
(oil and watercolor)

Kansas State College, Manhattan, Kansas
Mid-American Art Association, Nelson
Gallery, Kansas City, Mo.

Mulvane Art Center, Topeka, Kansas

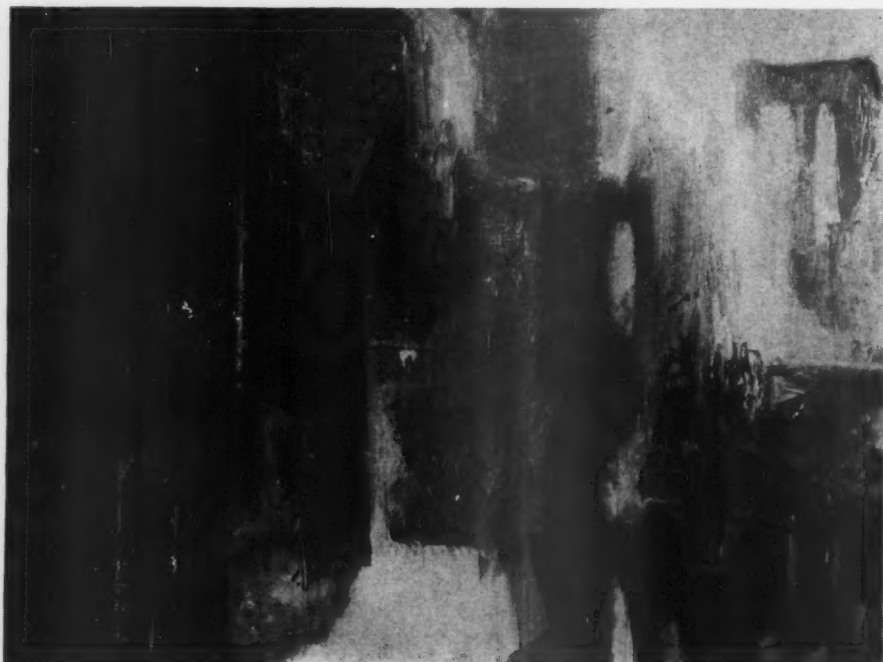
Jim Hunt has received awards in nine shows in Iowa and Kansas since 1949; the last three institutions listed above gave him purchase awards. A solo show of Hunt's paintings was presented at Des Moines Art Center in the spring of 1953.

Hunt spent three years in Army service mostly overseas, and in 1950 he joined the staff of the new Des Moines Art Center as Assistant Director, later serving as Acting Director and as painting instructor, in turn, until June 1950. He also taught summer classes at Des Moines Art Center in 1953.

Since September 1950, he has taught at Washburn Municipal University in Topeka, Kansas where he is Assistant Professor in Art and Art History, as well as being Curator of Mulvane Art Center at Washburn. In his teaching experience Hunt has directed students of all ages, children and adults, with equal success.

Although the two paintings reproduced are basically landscapes, the inventive design of the oil titled *A Cold Coming* indicates an imaginative phase of his expression which he has developed through his experimental paintings. A lyrical kind of breadth — typical also of the great spaces in the Midwest environment — characterizes Hunt's landscapes. These oils, as well as a number of intensely-conceived flower still lifes show increasing depth, during the past two years, in his color tones and pigment quality.

Hunt draws continually — even to a greater extent than most painters — and this practice shows in his sureness of lines, as in *Canal Scene*. A feeling of rising movement, and of the ordered but unexpected rhythm of nature, appears in all of Hunt's best paintings. He strives continually for simplified statements of forms that are just right. Unified by tones, but pulsating with color, his paintings have a quiet but strong vitality, and an unusual breadth of conception.



R. J. HUNT
A Cold Coming, oil, 1952
Collection of the Artist

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R. J. HUNT: Canal Scene, oil, 1953. *Mr. and Mrs. John de Jong, Des Moines*



DAVID DRIESBACH: *Signs of the Times*, lacquer, 1950
Collection of the Artist

DAVID DRIESBACH

David F. Driesbach has been identified with several northern Midwest States. Born in Wausau, Wisconsin in 1922, he studied at the State Universities of Illinois, Wisconsin and Iowa, as well as at Beloit College (Wisconsin) and at the Pennsylvania Academy of Fine Arts.

Following the completion of his advanced degree at Iowa City, Driesbach has taught art, first in Arkansas; then at Iowa State Teachers College, Cedar Falls, Iowa (1953-54). Since September 1954, he has been Associate Professor and Head of the Art Department in James Millikin University, Decatur, Illinois. He has earned the reputation of being an excellent art teacher.

Driesbach has exhibited both paintings and intaglio prints in a score of Art Museums, Galleries and Shows. The most recent was a solo show at the Decatur (Illinois) Art Center. Besides shows in the Midwest, he has exhibited in the Denver, Seattle and Worcester Art Museums, at the Art Institute of Chicago and at the Metropolitan and the Museum of Modern Art in New York. He has been a consistent prize-winner since 1947, having won First in each of the following:

Burpee Gallery, Rockford, Illinois —
1947, 1950, 1951

Des Moines Art Center, Annual Iowa Artists' Show — 1950, 1954

Iowa State Fair Art Salon (Purchase Award)
— 1950

Arkansas Annual — 1952

He has done portraits, and these as well as his other paintings are in many homes in the Midwest.

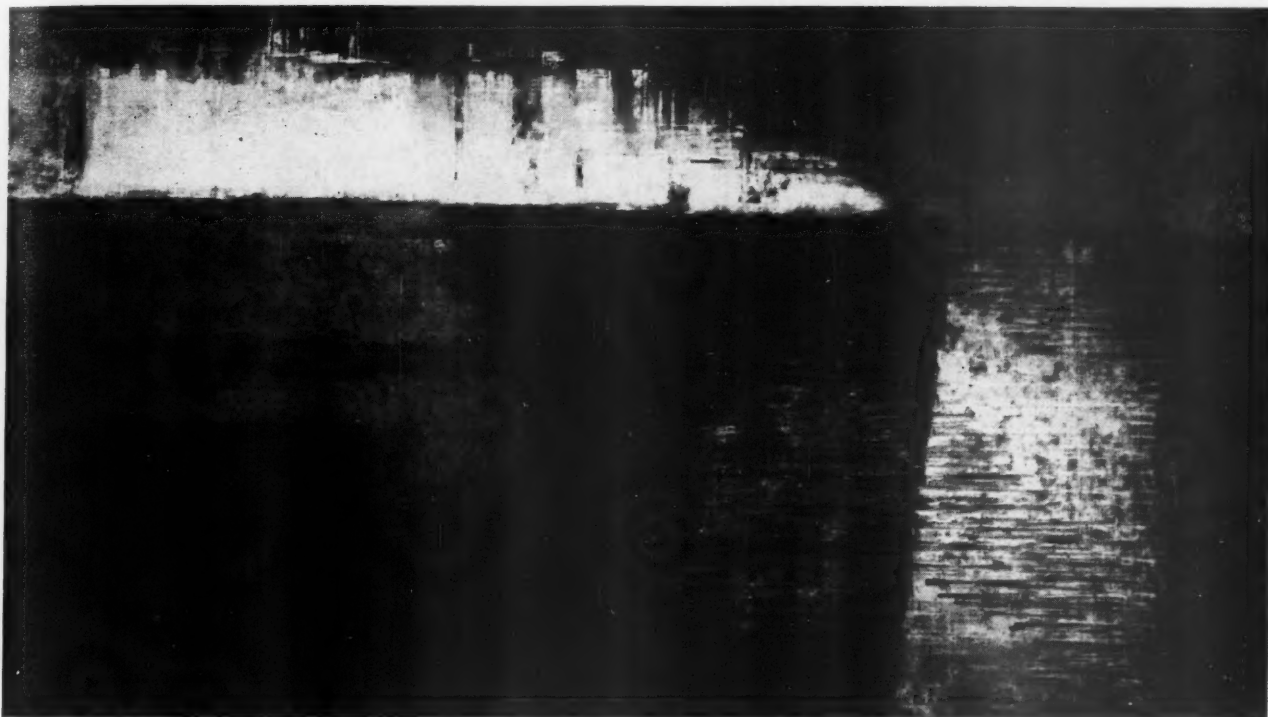
Driesbach's paintings are notable for luminous color, and for mastery of unified design-control of complex elements. Several of his paintings of the early 50's (including *Signs of the Times*) were expressionistic commentaries on urban people, life and environment — with more than a touch of satire.

Some of these paintings developed a form of distortion which suggests reflections in a convex mirror, or views through an uncorrected wide-angle lens. Thus he achieved a certain emphasis on the central area, protruding from the background in adapted perspective. The line design and color relationships, however, always reasserted the surface of the painting as a unit.

In his still lifes, Driesbach shows that he has thoroughly digested elements of both Cubism and Expressionism. This ability, plus his use of color as light (perhaps derived from observed effects of the complex lighting in our electrified age) gives his canvases full visual richness. The color tensions help to make his paintings worthy of repeated study.

The Lower Midwest

BY JERRY BYWATERS
Dallas Museum of Fine Arts



McKIE TROTTER: *Bright Peninsula*, casein, 1953. *Collection of the Artist*

McKIE TROTTER

Words from the Artist . . .

I believe neither in the real nor the abstract — but in universalities. To me there must be time for contemplation, and an approach in which humility plays a strong part. My painting, therefore, is both real and abstract, with neither side permanently retaining the upper hand.

* * *

In all of the paintings by McKie Trotter there is an astute blending of rugged masses, well organized to set a theme, with greyed but exciting color and versatile textures pulling the whole into a vibrating personal sort of pictorial reality, the nature of which has been firmly determined by the artist at the beginning. Virtually the same sort of generalized description could be used in describing the work of many another of the best young American painters but in justice to Trotter and the others, we must say further that their

painting represents a powerful eclecticism at work in a way to lend approbation to that term which is often so damaging.

A sampling of titles accurately describes what this artist is about — a combination of the technical approaches, idealistic persuasions, emotional attitudes, and subjective interests of many ages and many peoples. Such titles as *Medieval*, *Armada*, *Triptych*, *Arena*, and *Barricade* surely savor a nostalgia for the past, yet they describe quite accurately some of Trotter's best work. *Texscape*, *Quarry*, *Sunrise*, *Green Swamp*, and *Dry Dock* are almost regional in their implication yet these paintings are all placeless; *Night Moment*, *Parenthetical*, *Fortress in Spring*, and *Commemoration* invade the privacies of an individual's mind yet they are tagged to pictures which have plausible conviction even for the less introspective viewer.

Trotter is preoccupied [*continued on page 84*]

JOHN O'NEIL

Words from the Artist . . .

I have painted all my adult life — thousands of paintings, most of which had only a learning value; these I destroyed as I would like to destroy others now out of my reach. Some paintings I regret not having done well enough; a remaining few I have liked over a number of years. Individuality of expression is not so interesting to me as the anonymity, the impersonality of great art. Self-expression, self-assertion I find dull; we need to learn our craft better than that, and I would consider structure part of the craft of painting.

Subject? I am in favor of subject. I think there are certain great subject-themes which most artists avoid now: there is a trap of banality on one side and a pit of obscurity on the other, but if one cannot be imaginative with subject, how can one be imaginative in other ways?

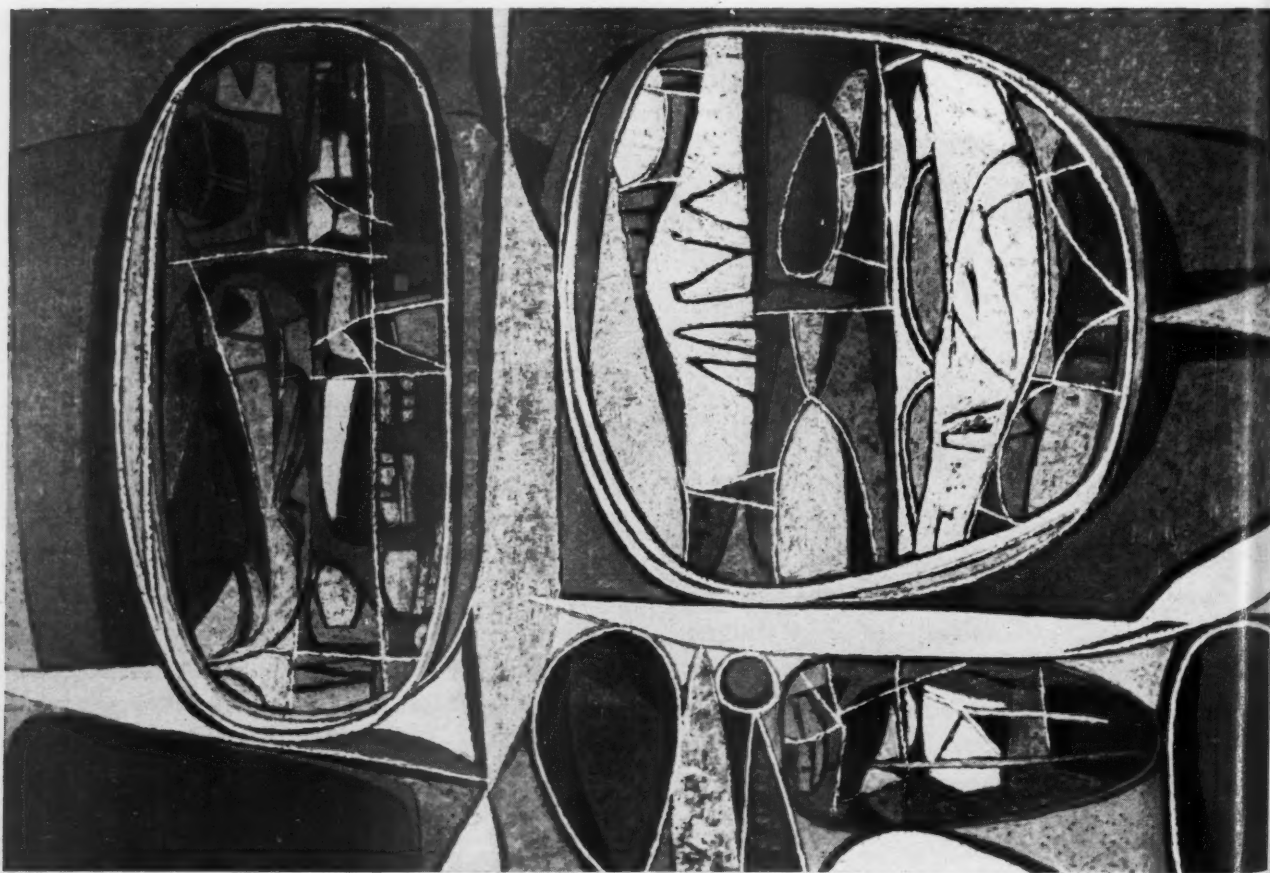
A sense of fraternity is a comforting thing, so I do not regret the disappearance of national, regional or local characteristics in painting (even

the student versus professional differences are fading) nor do I see modern society as the antagonist of art. The battles fought and won within the rectangle of the canvas are worth our energies, not the lamentations over the strength of the enemies without.

* * *

John O'Neil has always been a remarkable technician in drawings, prints, and paintings. His early work was exciting in its powerful visual realism where virtuosic draughtsmanship was almost an end in itself. Use of the human figure was important to this artist, and a sort of visual humanism was often the dominant theme in his work.

During recent years, and after considerable European travel, O'Neil's painting has minimized the figure, often using it disassociated from real life situations, and the artist has moved more in the direction of emphasis on color and design. The conception of each painting is as bold as an early mosaic, as glowing as a stained glass win-



JOHN O'NEIL: *Places of Refuge*, oil, 1950. Kenneth Hohlaus, Los Angeles

dew, and as organic as a motor, a vegetable, or a geode.

His avowed interest in anonymity shows clearly in his recent paintings where originality plays a secondary role to realization and conviction, even though the forms are essentially abstract. Perhaps, as the artist says, structure is the key word for his work. Each painting is built on a three-dimensional framework as rigid as steel with spaces and planes of vibrant color forming a thoroughly satisfying "structure" to be inhabited by man's imagination.

BIOGRAPHY

Date of Birth

June 16, 1915, Kansas City, Missouri.

Education

Studied with Henry Varnum Poor, Paul Burlin, Boardman Robinson and Emil Bisttram.

And at the University of Florence (Italian Culture) and Studio Hinna, Rome (Drawing).

B.F.A. in Painting, University of Oklahoma, 1936.

M.F.A. in Painting, University of Oklahoma, 1939.

Positions

Has taught at New York University and the University of Michigan. Served in the Armed Forces, 1943-46 in North Africa and Washington, D. C.

Foreign travel in France and Italy, 1950, 1951, summer 1952; Greece, 1953; Mexico, 1954.

Now Professor of art and Director of School of Art, University of Oklahoma.

Exhibitions

Denver Art Museum 46th Annual. Artists West of the Mississippi. Directions in American Painting, Carnegie Institute. Oklahoma Artists Annual. San Francisco Museum. Dallas Art Museum. Seattle Museum of Art. University of Illinois. American Federation of Arts Traveling Exhibit. Chicago Art Institute. Southwestern Exhibition of Prints and Drawings, Dallas Museum. Joslyn Memorial. Fort Worth Museum of Art.

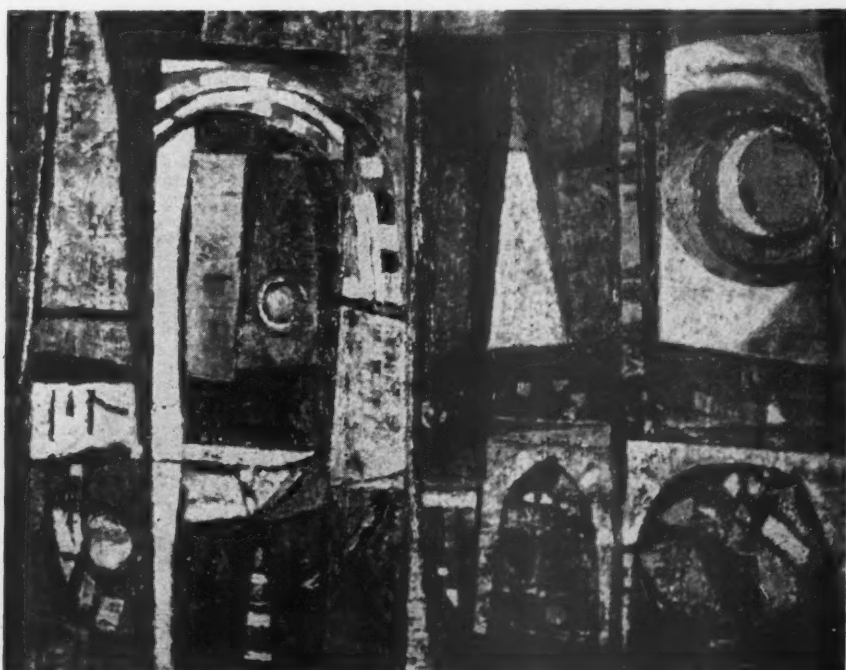
One-man shows: Seattle Museum of Art, 1947. Museum of Art, University of Oklahoma, 1952. Philbrook Art Center, Tulsa, 1952.

Awards

Purchase Prize in watercolor, Denver Art Museum 54th Annual. First Prize in oil, Association of Oklahoma Artists. Purchase Prize color lithograph, Northwest Printmakers 21st International Exhibition, Seattle Museum. First Purchase Prize in watercolor, 9th Annual Exhibition, Philbrook Art Center, Tulsa. Special mention, "The Midwest" 1st Biennial Exhibition, Joslyn Memorial, Omaha.

Permanent Collections

Joslyn Memorial Museum; Museum of Art, University of Michigan; Museum of Art, University of Oklahoma; Denver Art Museum; Seattle Art Museum; Philbrook Art Center, Tulsa; Dallas Museum of Fine Arts; and many private collections.



JOHN O'NEIL
Night Structure, oil, 1949
Deborah Haines, Oklahoma City

DAN WINGREN

Words from the Artist . . .

These paintings of mine are motivated chiefly — it goes without saying — by the pleasure to be had in manipulating paint and in finding stimulating combinations of colors and shapes.

Some of them are almost wholly decorative, concerned with feelings of opulence and variety. I have found that their content is readily appreciated by laymen who have seen them.

The paintings with figures, though decorative in intent, also stem from reflections about people

whose claims to attention derive from their specialized skills. Are they integrated with or disintegrated from their backgrounds?

The *Athlete* displays himself in isolation as if posing for a photograph, bewilderingly glorified with the trappings of his several fields of proficiency.

* * *

These terse expressions about Dan Wingren's paintings are revealing as far as they go, but his work is by no means as [continued on page 85]

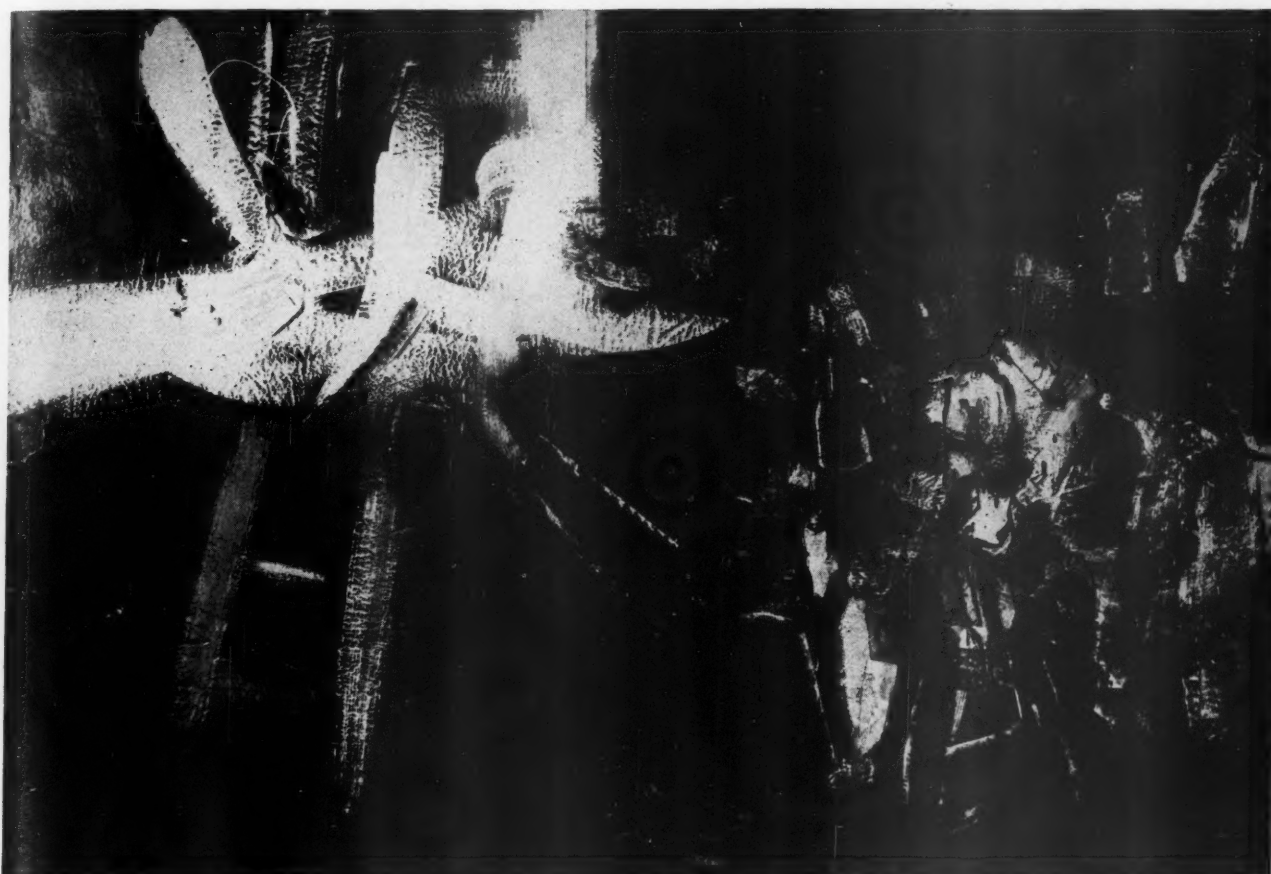


DAN WINGREN
Athlete, oil, 1953
Collection of the Artist

The Southwest

Two Colorado Painters

BY FRED S. BARTLETT
Colorado Springs Fine Art Center



ENRIQUE MONTENEGRO: *Golgotha*, oil and collage, 1954. *Collection of the Artist*

ENRIQUE MONTENEGRO

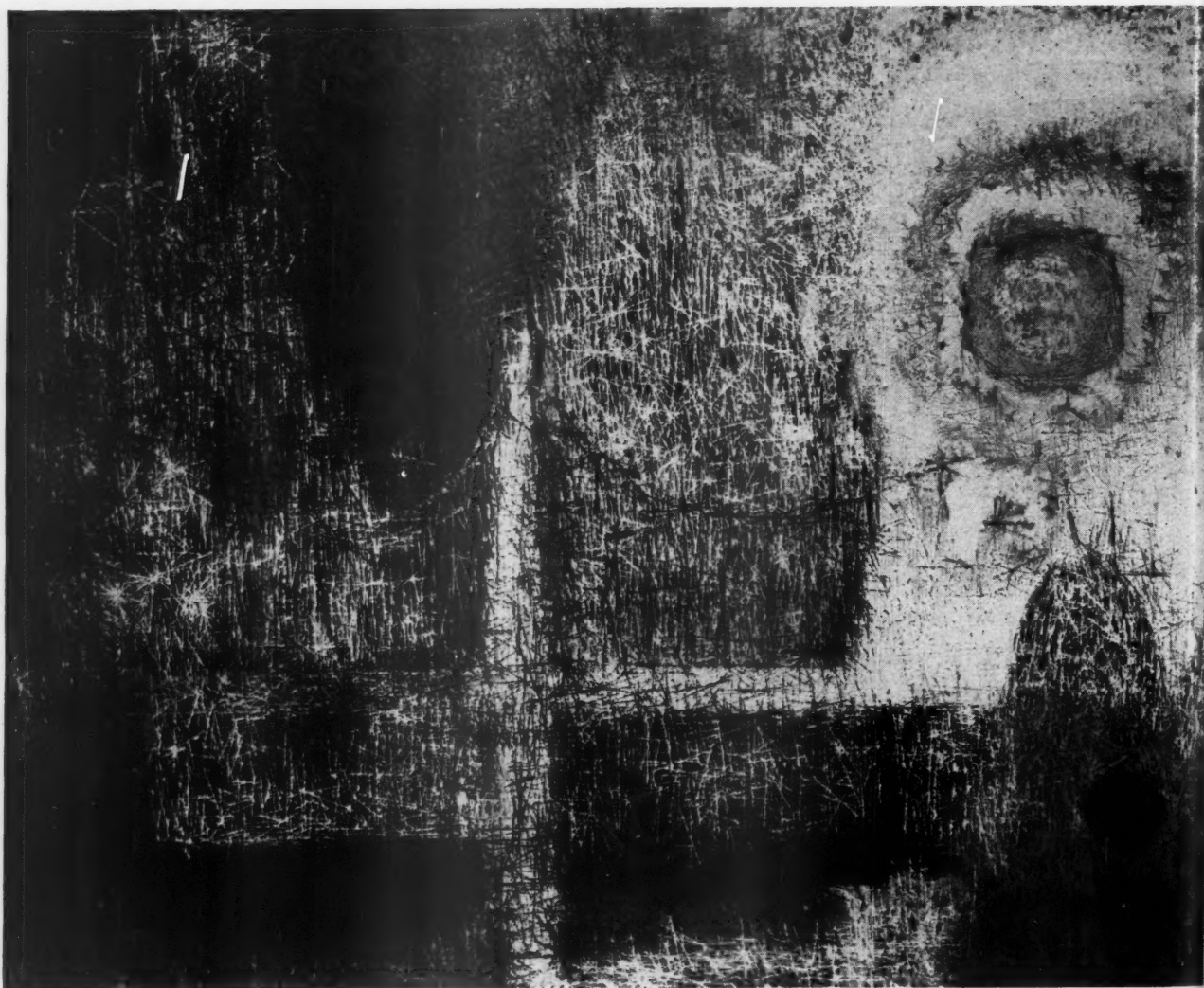
Enrique Montenegro brings a somewhat uncommon heritage to contemporary painting — a Latin warmth and intensity. He was born in Valparaiso, Chile, in 1917, the son of a well known journalist. Some of his early education was received in this country at the Lincoln School of Columbia University, but was completed in Chile.

In 1940 he returned to the United States as an exchange student at the University of Florida where he first began seriously to study art. In Florida he devoted a good deal of his time to

painting murals, among which is one for the Institute of American Affairs.

Graduating from the University of Florida in 1944, he received a scholarship to the Art Students' League where he studied under Sternberg, Kantor and Barnett. In 1945 he became an instructor at the University of New Mexico, teaching painting and design there until 1951. He now makes his home in Denver where he is teaching painting at the Denver Art Academy.

Montenegro has exhibited in numerous regional shows and has had a one- [continued on page 86]



HERMAN RAYMOND: *Bridge into the City*, oil, 1950. *Collection of the Artist*

HERMAN RAYMOND

Herman Raymond first came to Colorado in 1950, probably impelled, subconsciously at least, by his love of the sun. This physical and emotional desire for warmth and light extends itself into virtually all of the painting he has accomplished in the last four years.

Raymond was born in Brooklyn in 1924 and studied at the Music and Art High School in New York. Following two years of Army service, he turned seriously to the study of painting, and in 1947 enrolled at the Art Students' League, working under Sternberg and Kantor. From 1950 to 1952 he was a student at the school of the Colorado Springs Fine Arts Center. He still lives in Colorado Springs where he has continued his painting and has also done considerable work in

stage design.

Raymond's work has been shown in various regional shows and also in California where he won an award in the 1952 annual exhibition of the Oakland Art Gallery. The Artists Gallery in New York held a one-man show of his work in 1953.

As a painter Raymond has followed something of the usual course of young artists with the important exception, to him at least, of maintaining a clear and definite direction. All of his experimentation, technical or otherwise, has been to clarify his own ideas, not to play with the ideas of others. He does not leap from one form of expression to another, but is single minded and intent in thinking out his own problems.

Consonant with Raymond's love for the sun is

his love of nature and the light which permeates it. This suffusion of light over the object, whether man-made or a part of nature, is invariably the subject of his work. At first glance his pictures seem to glow with a prismatic quality, a quality which the artist achieves with careful and studied apposition of either contrasting or analogous color. This may all sound like Impressionism, but there is this marked difference: the individual color areas are each in turn muted and subdued.

In Raymond's *Bridge into the City*, the black and white reproduction emphasizes the linear quality and the sound structural basis of the picture, but it does little to show the subtlety and delicacy of the color itself. What appears to be cross-hatching is actually not as simple as that. Each line is a line of color with every minute area coordinated with the adjoining one.

A canvas of 1953, *Nature's Cathedral* shows to

better advantage Raymond's method of dividing his color. The individual sections, although larger, remain long and thin, usually vertical, the flat subdued color juxtaposed with a vibrating complementary. At the same time the painter's work is not rigidly and mechanically planned; one feels the excitement of the image taking shape in the mind of the artist and on his canvas.

The painter himself aptly describes this when he states: "I am not complete dictator to my canvas nor the canvas to myself, but somewhere between these two elements the painting happens. It seems that this third element is the only certainty."

A special and particular symbol to this artist, the luminous shape of the sun itself, is always present. It embodies his feeling for the life around him and his quest for that inner reality which he seeks to communicate to others.



HERMAN RAYMOND: *Nature's Cathedral*, oil, 1953. Collection of the Artist

Recent Art of the West Coast

BY HELEN WURDEMANN
Los Angeles Art Association

ROGER KUNTZ

His early training and discipline under the tutelage of that fine traditional artist, Henry Lee McFee, have left Roger Kuntz with an intense interest in the real world — apples, figures, landscapes; and his treatment of them retains its connection to them as objects, keeping the sense or order of the form apparent, as a presence, in the painting. Currently he is more concerned with the expressive potentialities of objective reality than with its possibilities for design.

From a year spent in Paris and Italy, Kuntz returned with sketches which are the basis for many of his current landscape paintings. Here there is a definite relation to impressionism in his concern with atmosphere and light and its play upon mood, awakening, too, real rather than impossible romanticism. Observant of his surroundings and atmospheric conditions, distance, space, the revealing contours of the country, his work awakens a nostalgia in the beholder for these familiar places.

There is structure here and color, with a fine

sense of its weight and volume, as he depicts the close-packed quality of the cities or the vibrance of Italy emerging from morning mist or sunset gold.

Color, too, is overlaid with color, causing a web-like complexity of paint surface, not dripped or limned, but placed with a heavy brush and scraped or lined with the knife, giving an exciting texture seen close, and from a distance a romantic quality.

Florence and *View of Paris* are painted with rosy lavenders, mauves, reds, which I have come to think of as peculiarly a Kuntz palette, used in still-lives and nude studies. But there are other paintings warm with golden haze, or rich blues, for he is not a painter with a parsimonious palette.

He says of color, "... color used as a suffusion in the picture for its emotional quality is another factor in the distillation process, but one which I try to use deliberately. At the moment I have a horror of being trapped by any device or

ROGER KUNTZ: *Florence*, oil, 1953: *Los Angeles County Museum*



formula for the resolution of paintings and regard my current work as a stage in the voyage. What the ultimate destination is, I do not know."

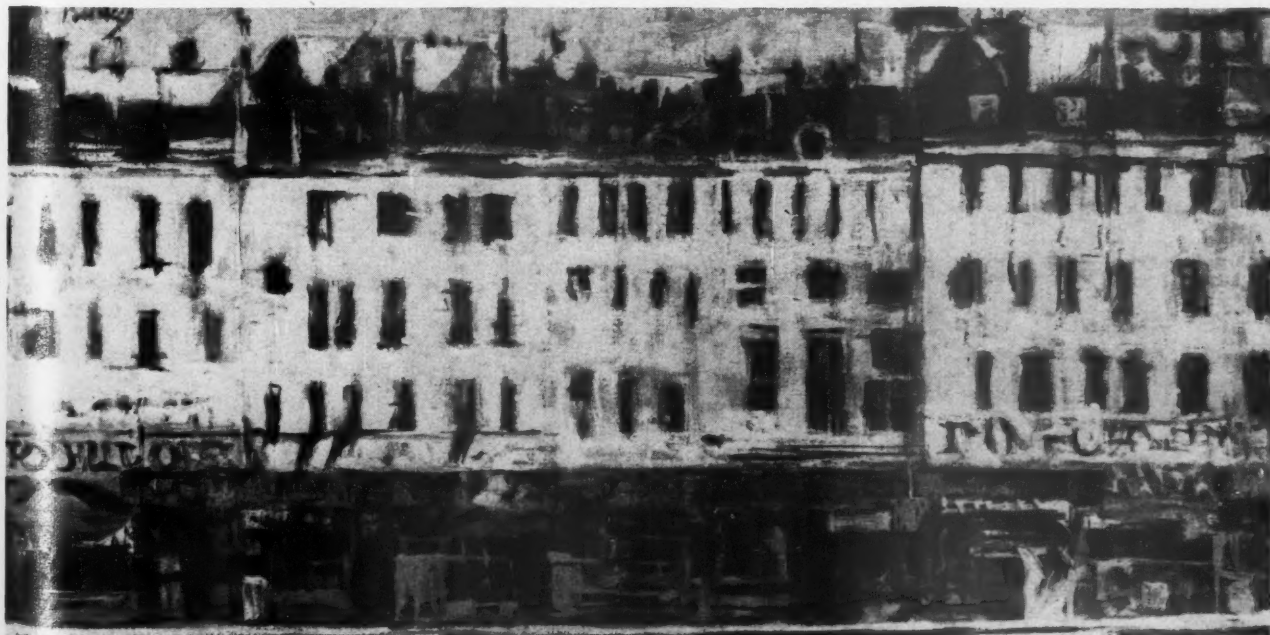
Roger Kuntz, though born in Texas, is now an old Southern Californian, having spent most of his twenty-eight years in that State. He studied with McFee and Millard Sheets in Claremont.

Two years in the air force and further European travel finally brought him back to his present job as instructor in the Art Department at Scripps College. His paintings received their first comprehensive showing at the Landau Gallery and the Los Angeles Art Association, and he has recently won many awards and national recognition.



ROGER KUNTZ: View of Paris, oil, 1954. Collection of the Artist

ROGER KUNTZ: Façade, oil, 1952. Collection of the Artist





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LOUIS BUNCE

Although the paintings of Louis Bunce are always of the world of nature, he seldom works directly from the scene, preferring to rely on very brief notes and the feeling of being part of or in nature.

Here is, however, an essential contact with nature, the exciting natural beauties of Oregon which, once visited, one never forgets. Here is the vigor and robustness of that outdoor country, interpreted not only as a visual image of nature but as a result of the entire visual experience.

The color is structural with lines delineating subordinate shapes; the dark and light masses have an intense dramatic quality, the stark strength of primeval nature, untouched, unchanged by man, without his very presence. The forms are massive yet often have a strange delicacy.

Of his approach to painting, Louis Bunce says: "Nature, the material of my vision, suggests the style in which the painting is cast, and the subject cannot be detached from those elements which suggest it. I seek an order which will reveal the inner life, the substance and pulse of space and light, which nature, in a surprising procession of form, color and rhythm, parades before my eye.

"I do not hesitate to bend the means of paint-

ing to the needs of expression — to use local color, to refer to specific place, to use "atmosphere" though description will be by inference and forms evocative of the melody of place and the dignity of nature and man. In my background and foreground are the lessons of Corot and Cezanne, of Picasso and Marsden Hartley, of ancient and contemporary art."

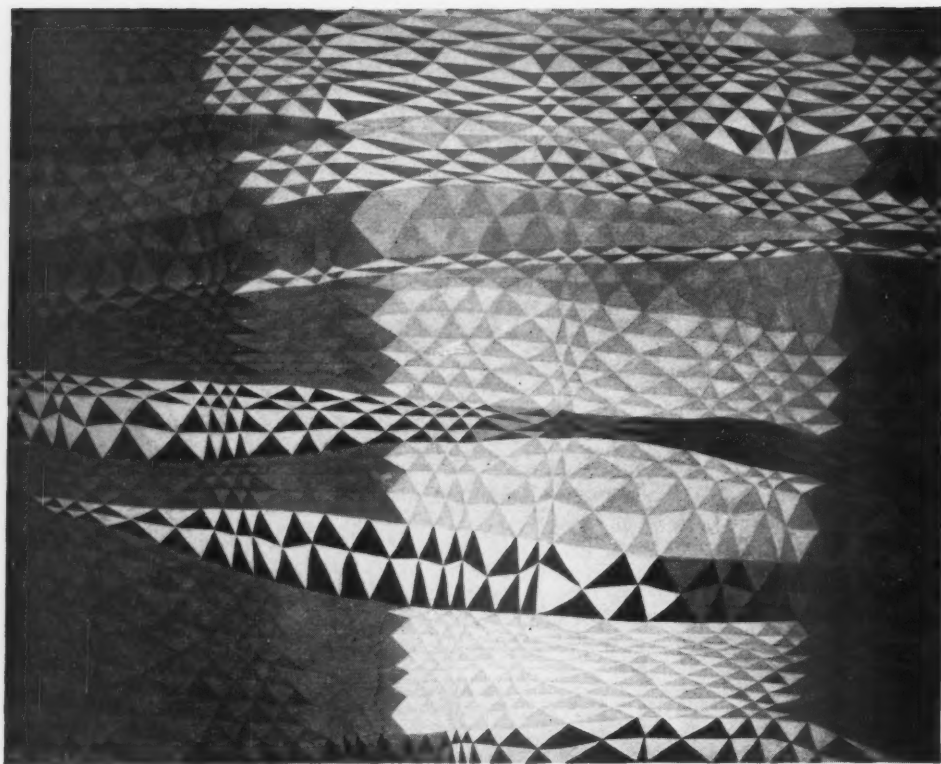
Louis Bunce is essentially of the Pacific northwest. Born in 1907 in Lander, Wyoming, he studied at the Portland Museum Art School and at the Art Students League in New York. Then he returned to live in Oregon, painting landscapes of the Columbia Basin, doing murals for the Federal Building in Grants Pass, Oregon, and painting on the WPA easel project. During World War II he worked as production illustrator and Supervisor of Assembling Engineering at the Oregon Shipbuilding Corporation. Since 1945 he has been instructor in painting, drawing and graphics at the Portland Museum Art School.

Louis Bunce said his first "break" occurred when Andrew Ritchie of the Museum of Modern Art selected a group of his paintings in 1950 for showing at the Museum of Modern Art. Since then his paintings have been invited to various annuals of the big museums, including the Whitney and the Pennsylvania Academy, and the Cincinnati Modern Art Society's "New Painters."

LOUIS BUNCE
Ravine #2, oil, 1953
Collection of the Artist

LOUIS BUNCE
Sea Cliffs, oil, 1953
Hy Klebenov
Mt. Vernon, New York





EVA SLATER
Cross Current, oil, 1954
Collection of the Artist

EVA SLATER

Once in a long time one encounters a young artist whose work already seems set apart, flowing by itself in its own creative channel, of this our time, but untouched by current fashions and shibboleths of the moment.

Eva Slater reveals an extraordinarily sensitive and poetic personality as with exquisite craftsmanship she creates a hallucinatory world.

She breaks down her painting area into small geometric forms, in order to express the concept that everything consists of tiny cells or particles, and that the differences between all animate and inanimate objects are based not on differences in cells but rather on the way they are put together. As nature arranges minute cells in unending variety, so, the artist explains, she uses triangles (as cell symbols), exploring their unlimited possibilities.

This background philosophy is intriguing, but not at all necessary to the response of the onlooker to her paintings. For in her magical configurations of fragile and iridescent hues, in fluid rhythms, Eva Slater is as singularly successful in her expressive power as in her skill.

She says: "I like to think of art as a force to unify, showing ideas all people have in common rather than to point out their differences. So I like to make visible an idea, through color and form, rather than to show objects with the aim of achieving a literal likeness, and I believe color and form talk more strongly if the eye is not distracted by overwhelming subject matter.

"It may be that our form of painting has to be spiritual, reflecting the mind, to balance the over-materialism of our time; or is it that living as we do with too many fashionable things around us, it would be meaningless to look at more things on the wall?"

Eva Slater is now a Californian, living with her chemist husband in Fullerton, about an hour's drive from Los Angeles, where she attended the Art Center School for a time.

She was born in Berlin, Germany, in 1922. She graduated from the Lette-Haus in Berlin, studying with Minna Levy and George Fuger, until the war interrupted. She came to America in 1946 and became a United States citizen two years later.

WINDSOR UTLEY

Windsor Utley of Seattle, Washington, was born in Los Angeles in 1920, where he studied music and art at Pomona College and the University of Southern California. When he first settled in the Northwest, one of his strong early influences was Mark Tobey, with whom he studied in Seattle. Two years at the Guggenheim Museum of Non-Objective Painting in New York were followed by two years in Italy where he worked in Siena and studied with Bruno Burrachini. Now he is back in Seattle as Director of the art department of the Cornish School.

Experiences and ideas met in these various places have left their emotional impact. Yet Utley says sometimes these visual and emotional experiences have occurred many years before they have been assimilated and taken form in his work. Thus, living with an incomparable view from his window in Seattle, it was only when he found himself in Italy that memories of the changing lights and mists aroused him to paint its many aspects.

Now home again in Seattle, it is the memory of Italy that haunts his work. *Battle of the Spirits in the Piazza Navona* had its origin in the festival of the Epiphany when *la Befana* brings toys to the children. A toy fair is held in the Piazza

Navona in Rome at this season, and at midnight on the last day of this innocent and peaceful affair erupts an orgy of wild violence.

Utley says: "The finished painting is hardly the Piazza Navona, but it speaks for me of the drama and mystery of the place, not at all the literal Piazza, but the spirits that haunt it and the wild ghostly orgies of violence that have gone on there during the centuries."

From this and titles of other paintings, *Moon Dancers*, *Flight of the Witches*, *Veils of Morning*, one can imagine that Utley's world is one of fantasy and mystery, the emotion symbolic, but the imagery not divorced from recognizable shapes.

It is subjective emotional painting, full of strange excitement and magic, and painted with all the fervor of the expressionist.

I would think of Utley as a poet too, for this is how he speaks of his work: "a story suggested, only half revealed, images seen through the mist, Turner, Ensor, Blake and Ryder, kings and ghosts and fairy tales, lights at night and cities stretching out and out, fantastic dancers, moving line with rhythmic swirling forms, dashing, jumping everywhere, the city with its staccato accents and rising smoke, and ancient castle towns on the hills of Tuscany."



WINDSOR UTLEY
Battle of the Spirits in the
Piazza Navona #2
Oil, 1954
Collection of the Artist

TOM HARDY

Tom Hardy loves nature. Although as a sculptor he works in the modern idiom with blowtorch and metal, he returns to representational imagery. Others working in welded sculpture form molten metal into fantastic, strangely evocative shapes, with only an occasional suggestion of the human and familiar.

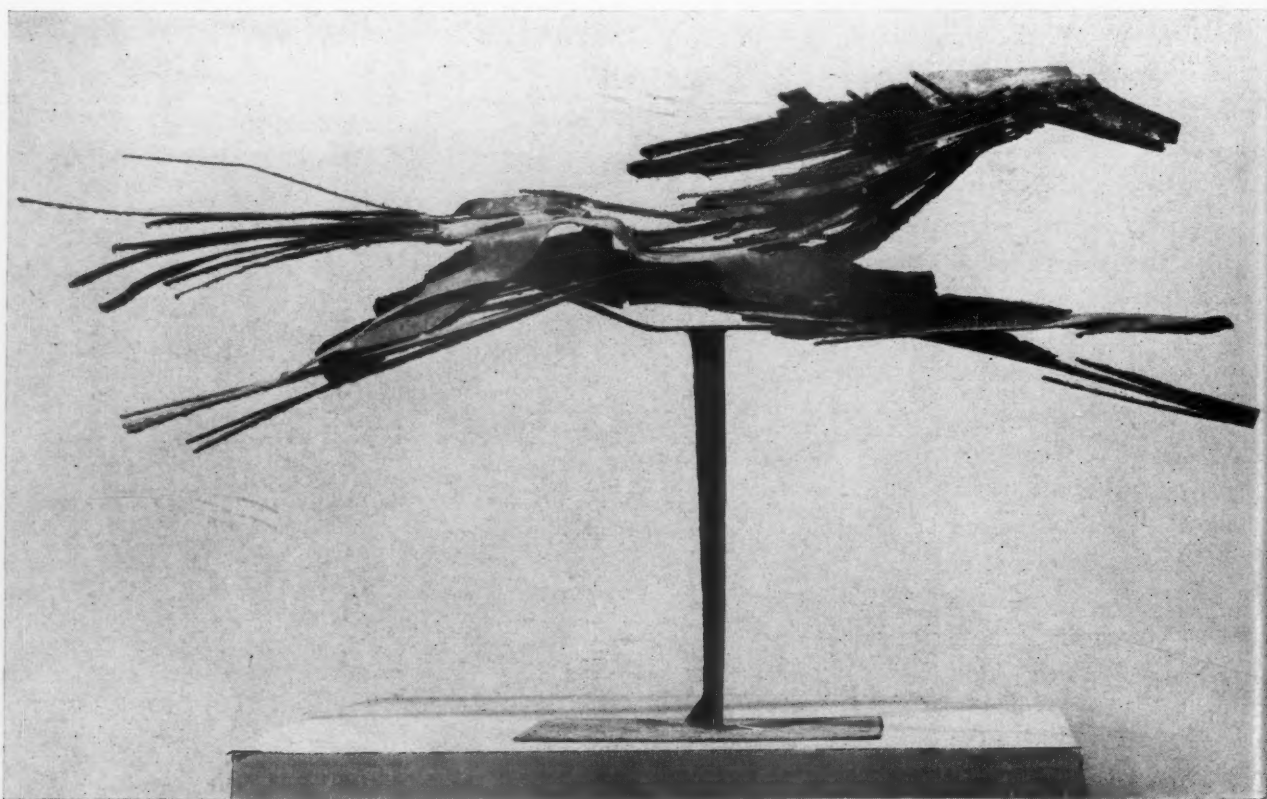
Hardy, however, chooses his subjects from the animal world familiar to all of us, horses, cows, tigers, armadillos, and seabirds. He lives on a ranch and often uses his own animals as "sitters." Watching these living things, he looks for unique combinations of form and color that seem most characteristic of the animal, and thus suggest a particular manipulation of materials. A piece may be suggested by the way a horse stretches his neck, that is, one phase of articulation may engender a whole set of matching or related shapes, contours, lines.

His metals include steel in the form of wire, rod, strap and sheet; copper strap and sheet, as well as brass, bronze, lead and silver, or combinations of these metals. Sometimes in using sheet

metal he first cuts patterns from heavy paper, but, of course, the metal does not bend in the same way as the paper, causing continual modification in the work as the metal has its say. He likes to maintain the planal quality of sheet metal, rather than to cut it into strips, and the linear quality of wire rather than allowing it to become planes of wire.

Avoiding highly machined edges and surfaces, Hardy usually leaves the rough beaded edges left by the oxyacetylene torch as the oxygen burns its way through, and often allows the copper to retain the multiple colors it assumes under the intense heat.

His favorite metals are copper and silver because of their warmth and responsiveness. The Armadillo (silver), reproduced here, is his favorite because of the directness with which it was accomplished and because it is based upon the contrasts and contradictions of plane to line, open to close, and heavy to light, oppositions which are basic in his work. As he continues this expression, Hardy finds that it tends to greater



TOM HARDY: Flying Horse, welded steel, 1953. Mr. and Mrs. E. W. Nash, Croton-on-Hudson, New York

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TOM HARDY: Hereford, welded sheet copper and brass, 1954. *Kraushaar Galleries, New York*

simplification.

Of his work, Hardy says: "I like to think of sculpture as a constant celebration of life and of living. It is my present aim to attempt to communicate the basic vitalities of life through reflecting the essences and essentials of animal life, movement, and color. Besides sculpture there are other necessities in my life, primarily the growing of some kind of plants (this year, crysanthemums) and seeing the various exciting parts of Oregon periodically. I feel that every activity

is finally in some way related to my work, if only to the extent of encouraging a state of mind conducive to work."

Tom Hardy was born in Redmond, Oregon, 1921, educated at Oregon State College and the University of Oregon where he took his M.F.A. degree. Part-time teaching carries him weekly half the length of the Oregon coast and this opportunity of seeing the mountains, and forests, rocky cliffs and sea and the gulls and sea animals, is one of the exciting joys of his vigorous life.



TOM HARDY: Armadillo, silver, 1953. *Private Collection, Los Angeles*

DOUGLAS McCLELLAN

Although he has developed and traveled in wider, richer fields since his first public exhibition, which was at the Los Angeles Art Association gallery, Douglas McClellan still arouses one of the primary joys in the beholder, the excitement of brilliant, glowing color. Although I have forgotten the subjects, the rich jewel-like color of his first seen paintings still remains in my memory. Then it was deep and dark and mysterious, like precious stones in the half-dark, ruby, amethyst, sapphire, and emerald. Now, although the

palette has lightened, it still glows fancifully like the opal, warm, soft greens, yellows, and rich rosy hues.

In a painting titled *The Desert* hot colors in impatient brushstrokes convey the shimmering heat of the landscape, broken by spiky cactus forms. The ominous dark form in *Inquisition* carries his work into the field of expressionism, as do some of the non-objective paintings containing jagged forms, agitated color, and violent brushwork. More tender are some of the still



DOUGLAS McCLELLAN
The Watcher, oil, 1954
Collection of the Artist

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DOUGLAS MCCLELLAN
Inquisition, oil, 1954
Collection of the Artist

lives, a chair, a table, a few flowers.

McClellan says of his work: "I paint from the visible world with its variations and possibilities, and hope to bring them into focus with all the immediate quality of a poignant sensation before nature. I paint alone and I am obligated only to the painting in process. The mind must be there, too, shaping the welter of experiences that face us; it must pierce through to the core. It is the probe for our feelings, not the strait-jacket."

Douglas McClellan was born in Pasadena in 1921. He studied commercial art at the Art Center School of Los Angeles, did his stint in the Army, studied with Boardman Robinson in Colorado, and at the Claremont graduate school where he received his M.F.A. He is now head of the Art Department of Chaffey College, Ontario, and is one of the outstanding Southern California artists whose influence is being felt in the work of the newer group of young painters.

The South

Four New Orleans Artists

BY ALONZO LANSFORD
Isaac Delgado Museum of Art

NOTE: *It must be emphasized that this is not a survey of any kind — of the South or of Louisiana or even of New Orleans. Since World War II almost every State University has become an art center, and the woods, even the Southern piney woods, are full of well trained, talented, young artists. It would be physically impractical, if not impossible, for one person to pick out all the promising art talent in more than one or two states. Even so, it would be easy to mention eight or ten young artists from Baton Rouge and New Orleans alone who deserve the same consideration given the four chosen here. This, then, is no more than the title implies: a sample of the work of four comparatively unknown artists of New Orleans.*

Three are in their twenties, one in his thirties. Two are men, two women. Two are natives of New Orleans, one of New York, one of Michigan. Two have travelled and studied extensively, two have travelled little and studied but locally. Two can afford to give most of their time to their art, two are obliged also to make a living. Three are painters, one a sculptor. All were trained in a more or less academic tradition, all now work in strictly modern styles ranging from advanced abstraction to the non-objective.

LIN EMERY

Not to make a comparison, but Lin Emery keeps reminding me of Michelangelo. There comes to mind his choleric remark about painting being a woman's pastime and sculpture being the only masculine art. One looks at the very vigorous sculpture by Lin Emery, and then at the very feminine artist herself, and one wonders how the erascible Florentine would react if he were around today. He would certainly approve on one point: following his own dictum for a proper piece of sculpture, he could roll most any work by Emery down a hill without knocking off anything essential.

For all I know, Miss Emery hasn't thought of Michelangelo in years. Even so: "The color of an eye, the sheen of the hair, the charm of a quick gesture, are not easily translated into a statue," says this modern sculptor. "Sculpture has traditionally dealt with more basic things: character, movement, strong emotion, and the organization of the human figure itself." It is

most probable that the Renaissance master would approve, up to this point. However, Miss Emery continues: "To me all these aspects of the figure have an intrinsic structure which has little relation to the decorative casing of the body. And it is the forms of this essential structure that I am searching for." While Buonarroti would not have completely agreed with this in the sixteenth century, he quite probably would concur in the light of today's tradition.

Miss Emery elaborates: "I do not use visual or surface perception as the main approach to the human figure. I am not trying to reproduce it, and I am not trying to 'abstract' it — that is, 'take away' from it — by eliminating or simplifying certain visual parts in favor of others. Rather I try to find forms that refer to the essence of the human being. This is a structural approach. A limb is not a shape that I can abstract into something reminiscent of its visual appearance — such as a long sausage or an elongated pyramid; a limb becomes to me variously a support or a tension or a weight or a movement — or even a superfluity; and I try to express its meaning in context with the whole sculpture. Thus in the piece called *Adam*, the limbs or supporting forms in this context become a structure that has a strong impetus upwards and develops as it rises from the base."

Until five years ago Lin Emery was a painter somewhat in the Impressionist and decorative traditions. Then in 1949 she turned to sculpture, went to Paris to study with Zadkine, then to New York's Sculpture Center where she worked with Dorothea Denslow in the techniques of metal sculpture and formulated her ideas in relation to those of other young sculptors working in the Center's studios.

She was born in New York in 1926, began study at Art Student's League at ten, continued her art studies at the League and Art Institute of Chicago

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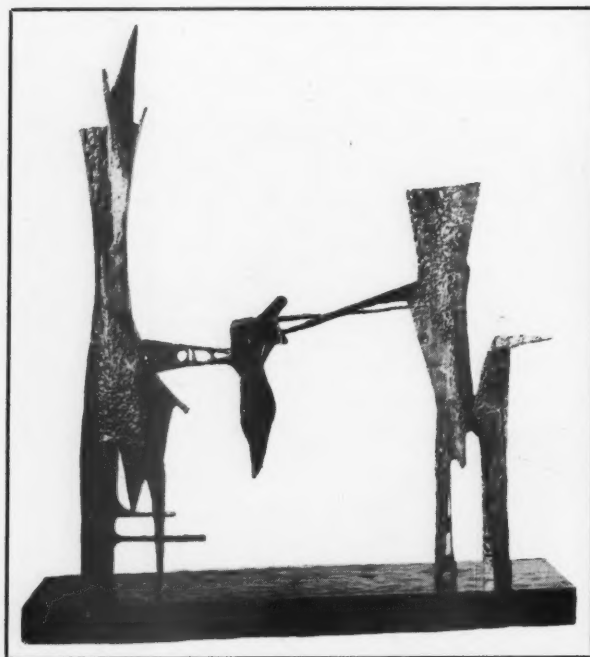
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LIN EMERY
Adam, copper and bronze, 1954
Collection of the Artist



LIN EMERY
Figure, bronze, 1954
Collection of the Artist



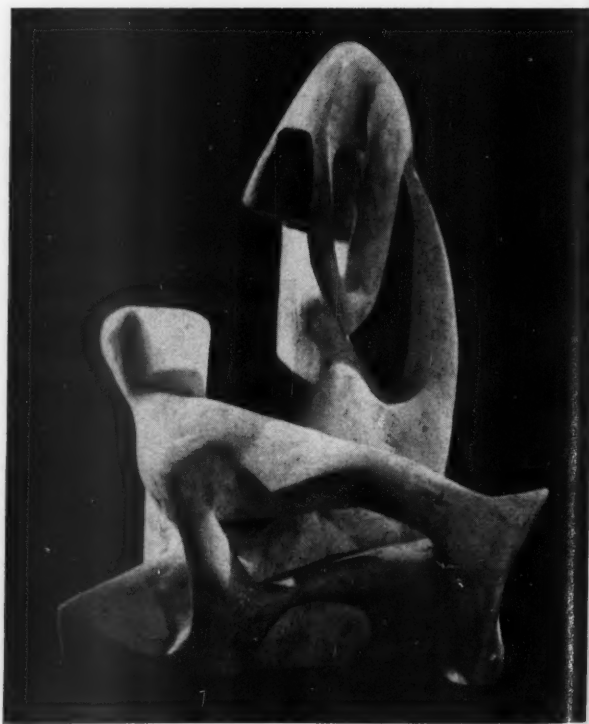
LIN EMERY
Family Group, steel, 1953
Collection of the Artist

while attending high school and college.

Apparently sculpture voices Miss Emery's ideas as painting could not, for since turning to the three-dimensional medium her work has found favor in the Welded Sculpture Exhibition (1952) and Women Welders' Exhibition (1953) at the Sculpture Center, and in the National Association of Women Artists show at the National Academy (1954). Different juries awarded her either money prizes or honorable mentions in each of the last six national exhibitions at New Orleans' Delgado Museum and she is presently having her first one-man show there, to be followed by one-man showings in the museums at Birmingham, Chattanooga, Charlotte, Columbia, S. C., West Palm Beach and Miami. Surprisingly, her idiom has found approval from church authorities, to the extent that she was commissioned to do seven pieces for the new Church of St. James Major, New Orleans, and has recently completed a monumental statue for the St. Scholastica School near Covington, La. And she has done a considerable number of sculptures for private homes around New Orleans.

She has just begun to hit her stride. Hard working and prolific, she is still probing the possibilities of her medium, gradually recognizing and eradicating incompatible influences, sharpening her own esthetic sensibility and refining her technique. There is a sense of humor, all too rare

in modern sculpture, latent in certain of her things such as *Family Group*, which is to be encouraged. There is still, sometimes, an unconvincing compromise with naturalism which should be articulated in one direction or the other, or abandoned. But there is ample indication that Lin Emery is equipped to see these matters through in good season.



LIN EMERY: Pieta, plaster, 1951
Collection of the Artist



GEORGE DUNBAR: *Crucifixion*, tempera and oil, 1953. *Collection of the Artist*

GEORGE DUNBAR

It would not be correct to say that George Dunbar started his professional career on a shoe-string — any privations he has suffered have been from causes other than monetary, and the string was of the wrapping variety, not shoe. A couple of years ago he discovered, to his complete fascination, that one could dip the end of a piece of fairly heavy cotton twine in india ink and draw with it on a horizontal surface with remarkably rhythmic results. The shorter the string, the more control; the longer, the more spontaneity. This led to countless "string drawings," as he calls them, and to a new method of producing the backbone of his paintings. Something like this was just what his painting had been needing, for Dunbar had become a victim of that occupational ailment common to many of our younger painters — enchantment with materials and techniques for their own sake rather than as means to an end.

Prior to this, Dunbar had been interested in

mixed media, particularly combinations of egg tempera and oil and glazes. *Crucifixion*, illustrated here, demonstrates his combining these with the string drawing technique. It retains the surface texture, rich color and luminosity of the older method, while the string drawing adds a lyric spontaneity and highly personalized statement not usual with tempera.

The string drawing experience emancipated Dunbar from the confinements of medium and, more important, facilitated his discovery that formal relationships, *per se*, constitute the basis for most contemporary esthetic expression.

Although Dunbar's motifs and picture forms admittedly are derived from nature, he thinks of his pictures as non-objective, on the assumption, perhaps, that his preoccupation with the shapes' pure form negates their identity. Actually, of course, *Crucifixion* is a somewhat abstracted illustration and [continued on page 87]

SHEARLY GRODE

Shearly Grode was born in New Orleans in 1925 and except for single brief trips to Colorado, Florida and New York, she has spent her entire life there. Her formal art training totalled two years in a commercial art school, two years of fine art academic background at the John McCrady Art School and two years study with Robert Helmer, whom she met as a fellow student at McCrady.

About three years ago, she was awarded her first important prize and has been receiving them fairly regularly ever since, including an International Hallmark Award, the Silver Medal in an *Art News* National Amateur Competition, several top awards in the Louisiana Art Commission's shows, and three money prizes in the Delgado Museum's national exhibitions, the last being a purchase award.

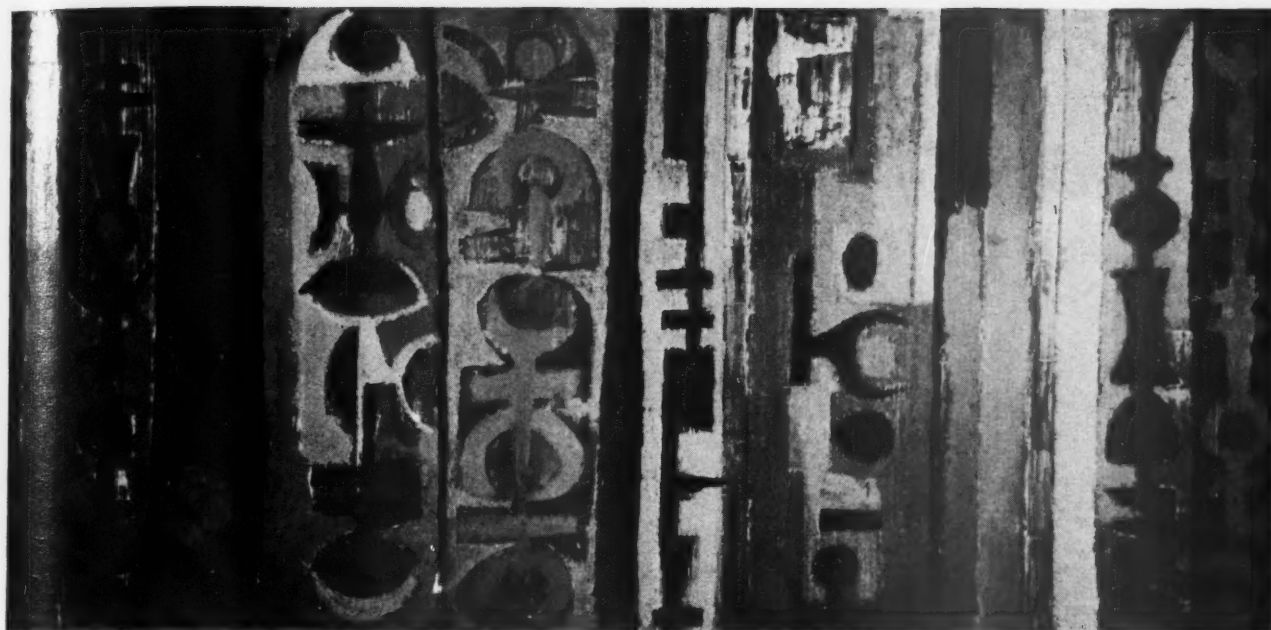
Precipitating this series of successes was a sudden leap from bad academic to good abstract painting. After this occurred, there were no more sudden leaps, but an orderly and logical evolution.

The first step was the hardest — that of casting off the stylistic influence of her teacher and husband, Robert Helmer. Then it was but a matter of exploring new possibilities of medium and new ideas of content. The latest dénouement in both departments was sparked by her seeing a fine illustrated book on Byzantine painting. Working part time in a frame shop, Miss Grode had already mastered the craft of silver- and gold-leafing. Now she put it to work in combination with various paints and glazes to create a neo-Byzantine, and at the same time very modern, style. (The illustrated *Fishermen* was done prior to this development.)

Shearly Grode does not share Helmer's insistence upon non-objective forms. Her work frankly derives from nature, abstracting more or less, as the problem or the mood demands. If and when she changes to non-objectivism, it will be the result of an orderly development. In the meantime, she follows her intuitive star, which so far seems to be quite trustworthy.



SHEARLY GRODE
Fishermen
Oil, 1953
Collection of the Artist



ROBERT HELMER: *Personal Totem*, silver leaf and oil, 1953. *Collection of the Artist*

ROBERT HELMER

"I can't remember when I wasn't drawing or painting" is the familiar autobiography of practically all artists. Robert Helmer, age thirty-two, does a switch — he says that he always knew he was going to be a painter but he never tried until six or seven years ago because he didn't know how. Then his veteran's status facilitated schooling at West Michigan University, New Orleans' McCrady Art School and in San Miguel de Alende, Mexico. In the last four years he has become recognized as one of the brighter lights of New Orleans' art colony, has received a number of awards in high-standard exhibitions around the region, teaches at the 331 Art School, has sold a considerable number of pictures, and painted the murals for a new Tulane University dormitory.

Yet Helmer considers himself a designer rather than a painter. This is difficult to reconcile with the fact that he has seldom, if ever, designed anything that was not executed by himself with paint on a flat surface and which usually ended up framed and hanging on a wall, looking for all the world like a painting. But because his prime interest focuses on the play and relationship of flat shapes on a flat surface, denying any suggestion of depth, and intending not to suggest object in nature, he prefers to call them designs

rather than paintings.

In his convictions, Helmer is possibly the archetype of an important segment of latter day purists, and his insistent denial of depth illusion is perhaps a significant clue to a large fabric of esthetic dogma. Over-simplified, it goes something like this: depth illusion (or third-dimensional space, or what have you) is unconscionable because (1) any illusion obscures the painting's self-contained virtues, elements inherent in the painting as a painting and not as a suggestion of something other than a painting, and (2) depth is unacceptable because it distracts from the painting-as-a-painting by suggesting nature-forms which in turn incite the viewer's imagination to fabricate all sorts of visions and ideas which were not intended by the artist. Depth, either concrete or illusory, is for sculpture; in a painting, it violates the picture plane. It is, in short, not "contemporary" and, therefore, anathema. I use quotes around "contemporary" because our young estheticians give the word a special connotation somewhat different from the ordinary — it replaces "modern," which is associated with artists whose heyday ended with World War II; "modern" is now considered traditional by our younger *avant garde* . . . O tempera! O mores!

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It is noteworthy that the above accentuates the negative — what contemporary *isn't*. Just what it *is* defies precise explanation, but generally it involves two-dimensional relationships of forms, shapes, spaces, lines, colors, tonalities and textures. Like love, it cannot be defined, but when it hits you, you know it. Robert Helmer's paintings are truly beautiful and exciting by *any* basic standard of criticism. It would be quibbling to complain of the one here illustrated as suggesting primitive totem poles, and I am told that the elements of its design had a non-objective origin and that the title, *Personal Totem* occurred to the artist only after the painting's crystalization.

Helmer is working and thinking very hard to formulate a personal idiom to conform with his concept of what is contemporary. It is a highly intellectual concept and demanding of enormous discipline. I believe it noteworthy that, although he is representative of a large and potentially important group of young artists all over the country, he has not arrived at his conclusions by much travel or exchange of ideas. This probably accounts for his assumption that this is all strictly new (except for Mondrian) and a product of his particular generation. It is probable that a considerable number of young artists scattered throughout the nation share these ideas, without the advantage of the frequent group discussions which enliven and codify *avant garde* esthetics in New York and other centers. I think this noteworthy because it seems to be widespread and spontaneous and perhaps *truly* contemporary. It may presage the kind of art to hold the stage for some time to come.

Kenzo Okada continued from page 19

tion and intuitive rightness of effect are everything. This, of course, neither means that the artist is merely a decorator nor a victim of his own fantasies, automatically registered. The intensity of Okada's impressions and the individuality and distinction of his expression provide a satisfactory rebuttal to the most dreary of common misapprehension of contemporary abstract painting.

Curiously enough, Okada's "free forms" are often abstract transpositions, and rather disarranged.

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ing ones, of visual data from the real world. It is possible that in an earlier incarnation Okada's undisciplined squads of ragged shapes and torn contours described an image. In the circumstances of contemporary painting, however, if his art were less fragmentary or any more explicit in content, we should no doubt be far less susceptible to its enchantments.

Robert D'Arista continued from page 25

versity. Since the fall of 1952 he has been painting independently. Two figure compositions of that year with strange symbolic overtones may have been obliquely suggested by Guston's early work. And that artist's recent shift to contemplative, quietist abstraction may also have affected him. In this connection, it is interesting to note the highly abstract character of D'Arista's water colors and drawings; they are all suggestion and grace, merely hinting at representation with a rapidity of notation and finesse characteristic of oriental art. In abstract painting, however, the artist surprisingly finds a constricting particularity: "... the abstractionist intensifies his symbols to direct them towards a particular connotation so that the color red, for instance, has a particular . . . meaning. I would prefer to leave the symbolism diffuse, not in order to cloud the meaning, but because I do not believe . . . that you can achieve sensuality with a circle."

In the fall and spring of 1952-53 D'Arista took the Grand Tour, spending most of his time in France where he revived *in situ* his basic sympathies with School of Paris painting. Like that of many idealistic young Americans abroad, his Jamesian awe of Europe became tempered by a reawakened critical sense under the impact of direct experience — by the discovery that Paris, too, could produce mediocrities in contemporary painting. He returned home strengthened in his own artistic convictions. Soon after, in 1953, he painted *The Chair*, which was included in the Guggenheim Museum's "Younger American Painters" last spring and which perhaps marked the first crystallization of his style. Over the past two years he has participated in group shows at the Dallas Museum of Art (1953), the Chicago Art Institute (1954), the University of Illinois (1955),

and others; he has yet to hold his first one-man show. Owners of his paintings include The Toledo Museum of Art, Mr. and Mrs. Roy Neuberger and Mr. and Mrs. Stanley J. Wolf. The artist is recently married, to a budding young novelist. His parents generously and wisely provide for him, allowing D'Arista to give his whole energies to painting.

Steven Trefonides continued from page 26

man, Trefonides portrays his figures realistically. His expressionist use of color places him in the heritage of Gauguin, Munch and the German expressionists. In composition, he places lone figures in the foreground, uses deep space and saturated intense color to create paintings which bring out a natural subconscious response from each spectator. Translation into another language for understanding is not necessary. They speak as directly to the unsophisticated observer as to the sophisticated. Nature and man are his inspiration, the visual world his joy, and a fully-developed talent his good fortune.

BIOGRAPHY

Born

New Bedford, Massachusetts, September 26, 1926.

Education

Started painting at the age of twelve when he worked his way through the Swain School of Design in New Bedford. Later he studied at the Vesper George School of Art, and, after service in the Army, studied for three years at the Museum School of Fine Arts in Boston. In 1952, he received one of the first Tiffany awards and the following year he traveled, painted and photographed in France, Italy, Greece, Spain, and Africa. Currently, he teaches at the Brookline Adult Center and at the Vesper George School.

Exhibitions

One-Man Shows

- Mayo Hill Gallery
- Children's Art Center, Wellfleet, Mass., 1951
- McCordova Museum in Lincoln, Mass., 1951
- Margaret Brown Gallery, Boston
- Rock Pool Art Center, Littleton, N. H.
- Castle Hill Art Center, Ipswich, Mass.

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1954

deCordova Museum, December 1954

Institute of Contemporary Arts, Boston, Mass.,
January, 1955

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Exeter Academy, Exeter, N. H.

Brandeis University, Waltham, Mass.

John Gregoropoulos continued from page 31

— a kind of suggested space. To some viewers it is only inches from the picture plane — to others it is infinite. When it reaches the illusion of infinity, the characters become monumental for there is nothing in the painting which gives scale to the work. There is, as a result, a dynamism from the use of this optical illusion and the viewer is pleasantly aware of a lack of stability on his own part. The image of the paintings remains in the memory long after the paintings have been seen — a credit to their strength and simplicity.

Paintings which depend upon color and texture alone suffer from black and white reproduction. This is unfortunately true in the case of Gregoropoulos, for in reality his works are luminous and delicate, full of subtly-balanced greys and whites, or blacks and greys. The line sparkles — white or red or yellow. The color is its communication.

Born

Athens, Greece, in 1921.

Education

Received his first art training, atelier manner and in a quite traditional style in Greece. He came to the United States in 1945 and in 1950 received his B.A. in Philosophy from the University of Connecticut. From 1951 to 1953 he taught at the Norwich Art School in Norwich, Connecticut, and since 1953 he has been teaching art at the University of Connecticut.

Exhibitions

Wadsworth Athenaeum, Hartford, Connecticut,
1951, 1954

Isaac Delgado Museum, New Orleans, 1947, 1948,
1950, 1951

A.C.A. Gallery, New York City, 1951
 Silvermine Guild, Norwalk, Conn., 1951-1954
 (prize in 1953)
 Norwich Art Association, 1951-1954
 (received prize each year)
 Essex Art Association, 1952-1954
 (prize in 1954)
 Boston Society of Independent Artists, 1953
 Boston Arts Festival, 1954
 deCordova Museum, 1954

One-Man Shows

University of Connecticut, 1950
 Norwich Art School, 1951
 Frame Shop Gallery, Westerly, Rhode Island,
 1954

Edward Betts continued from page 42

are established; these, however, resolve themselves into spacious and solid land- and sea-scapes, inevitably suggested by the underlying formal order. In other words, what to many of his contemporaries is an end-product is to Betts simply a beginning. One result is that his work has appealed to a very wide variety of spectators, as it can be approached in several quite different ways. In recent years he has worked extensively in lacquer and casein, whose technical possibilities for rich color modulation and durable structure are well suited to his method and content.

Patricia Wartik continued from page 46

bition "Art Schools USA, 1954" at the Addison Gallery, Andover, Massachusetts, where five of her paintings were shown. She has also been active as a book illustrator.

Her work has always been marked by the closest interpenetration of subject matter and artistic form. The symbols which she employs have deep and specific meaning for her, and, unlike many contemporary artists, she is willing to explain them verbally in considerable detail. She is still at an age where it is natural to find her reflecting specific artistic influences, but the variety of mood and approach, the highly critical understanding of formal values, the appreciation of the unexpected, and the suggestions of profundity, hold forth great promise for her future development.

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Frank Sapousek continued from page 50

well, in the residence of an Omaha architect.

Sapousek uses landscape themes almost exclusively. He usually develops his paintings by making oil sketches, on the spot, direct from nature — often almost photographically. He has done several series, abstracted quite deliberately, in successive stages, from these sketches. He always works in the direction of making stronger and more vigorous statements — not merely toward making a stylization or decorative "rendering."

His two most interesting series have been *The Inhabited* and *The Uninhabited* based on visits to the Big Bend Country in Southwest Texas, — especially the deserted mining town of Terlingua and the adjacent graveyard.

McKie Trotter continued from page 55

with great spaces, either the reaches of the sea (as in *Bright Peninsula*, reproduced) or dry and vast landscapes which may or may not be beyond Fort Worth where timbered farmlands give way to almost limitless western plains. Into these spaces are set bold and striking masses, some almost lyrical with swinging, drape-like forms, and others with heavy architectural structures. Also, in all his paintings Trotter somehow manages to achieve an intriguing psychological element, not so much mystic as mysterious or even romantic.

Before a group of this artist's oils and case ns, one thinks of the strangely lit sea-spaces of Turner, the evocative spaces of Redon, and the grand

spatial planes of Feininger — but Trotter precludes such thoughts for very long because there he is hewing out his own special chunks of space and form which you will not soon forget.

BIOGRAPHY

Date of Birth

January 23, 1918, Manchester, Georgia.

Position

Associate Professor of Art, Texas Christian University, Fort Worth, Texas.

Exhibitions

Texas Watercolor Society. Texas Fine Arts Association. Mid-America Annual. Fort Worth Local. Texas Artists, Knoedler Gallery. Denver Annual. Younger American Painters, Guggenheim Museum, 1954.

One-man show: Fort Worth Art Center, 1954.

Awards

Purchase Prize, Texas Fine Arts Association. Purchase Prize, Texas Watercolor Society. First Prize in aqua media, Fort Worth Local. State Fair Purchase Prize, Dallas Museum of Fine Arts.

Permanent Collections

University of Georgia. Dallas Museum of Fine Arts. Fort Worth Art Center. Texas Fine Arts Association. And many private collections.

Dan Wingren continued from page 58

explicit and uncomplicated as he would have us believe. Nor can the works be explained (except by the artist) in direct statements. For of all the young artists I know in the Southwest, Wingren seems to have the most cogent creative fountain which he taps for inspirational refreshment. Rather productive for a full-time teacher, this painter is able to make each new painting very inventive in subject and composition, full of nuances in color, texture and humor.

Each painting by Wingren seems to hold a basic mood clue, and this may be wry, bland, cruel, full of pathos, sympathetic, violent, or Quixotic. Some of these moods may derive a quality from Tamayo or Matta, because Wingren acknowledges a debt to these and others. But there is a real originality in Wingren's work, fabricated though it may be from many sources, evident or indefinite — and always the mood is brilliantly enforced

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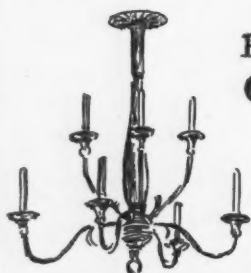
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with versatile technical qualities. Each of his pictures has a powerful and insinuating overtone, much more than the titles indicate, invariably leaving a haunting moral or amoral message not quickly evident.

BIOGRAPHY

Date of Birth

1923, Dallas, Texas.

Education

Studied with Otis Dozier, Jerry Bywaters, James Lechay, Byron Burford and Hal Lotterman. B.A. in Art, Southern Methodist University, 1946.

M.F.A. in Painting, University of Iowa, 1949.

Positions

Graduate assistant instructor, University of Iowa.

Served three years with the Army, two years in the Pacific. Now instructor in art, University of Texas, Austin, Texas.

Exhibitions

Dallas Museum of Fine Arts. "A New Direction in Intaglio," Walker Art Center. Denver Art Museum. Knoedler Gallery. "American Prints, Watercolors and Drawings," Metropolitan Museum. "Texas Wildcat Exhibition," originating in Fort Worth, concluding in San Francisco.

Awards

3 awards, Texas Watercolor Society, 1952. State Fair Purchase Prize of \$1,000.00, Texas Annual Painting and Sculpture, 1952. Both, Dallas Museum of Fine Arts.

Permanent Collection

Dallas Museum of Fine Arts.

Enrique Montenegro continued from page 59

man exhibition at the Denver Art Museum. He also received the purchase prize for his canvas, *Dark Apparition*, shown in the Museum's 1953 "Metropolitan Denver" exhibition.

Montenegro is a religious painter — not merely a painter of religious subjects. Almost without exception his recent work is concerned with stories of the Bible, those of inherent drama and feeling. It is the combination of mood and deep conviction which gives his painting its powerful emotional impact.

The artist works in broad expressive areas of color, the somber blacks contrasting with whites, yellows and reds. The figures themselves emerge

as color passages, with movement, gesture and mass defined by accent and brush stroke. Collage, frequently newsprint, which Montenegro uses often, gives his canvases a vibrant textural quality. These patches are utilized as structural elements, and are not merely stuck on. Further dramatic contrast is often gained by the artist's method of piling up and thinning out his pigment, as well as by dragging the brush across the surface.

Of much more importance, however, is the quality of statement in Montenegro's pictures and the mood which they evoke. The artist states his theme with simplicity and directness, with a brooding quality of compassion and understanding. The stories which he tells are familiar ones, about man's struggles, aspirations, joys and sorrows. To the artist the Biblical themes serve primarily as a link with man's existence today, and the comment that he, as an artist, is forced to make.

The mood which Montenegro creates is often dark, always intense, projected by color and the vigorous turbulence of the pigment itself. The message he gives is a strong one which he puts down before us without fear. Intense conviction and his sheer ability to use pigment as he wills, give this artist's work its great validity.

George Dunbar continued from page 75

a painting he titles *Abstraction* includes pretty much the same formal ideas taken several steps further. As inexplicable as it may seem just from viewing these two paintings, the basic forms originated with the costumes and postures of the ecdysiasts of Bourbon Street and through a number of canvases this theme gradually evolved into a modern variant of the traditional Calvary composition, and then, many pictures later, into tree forms. The basic forms are similar but the attitude has undergone a sea-change — from Freud to St. Francis, as it were.

Born of a prominent New Orleans family in 1927, George Dunbar served in the Navy as bo's'n's mate, spending the last year of World War II as a diver salvaging the contents of sunken Japanese vessels in Manila Harbor. After the war he studied at Arts and Crafts School in New Orleans, Temple

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Dunbar feels strongly that a contemporary artist of integrity can paint only in contemporary terms, i.e., abstract or non-objective, and he is convinced that it is impractical for such an artist to try to make a living by selling his pictures. To support his painting he has tried scrub cattle raising, an occupation which was calculated to give him about six months a year to paint. . . . Then he tried managing and selling for a rural real estate development. This still occupies part of his time when he is not painting or teaching at the 331 Art School, which he and Robert Helmer operate.

Communication through his paintings with a potential audience is of little concern to Dunbar. He feels that he and his contemporaries are products of the same environment, and some will perceive the significance of his work without conscious effort on his part. "If I wanted to 'communicate,'" he says, "I would probably write instead of paint."

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Letters to the Editor

To the Editor:

We were extremely interested to read the extracts from letters from Norbert Kricke relating to the exhibition of Contemporary Art shown at Düsseldorf, which you published in the December issue of *Art in America*. We think that some of your readers might be interested to know that this is one of the exhibitions organized by the Museum of Modern Art under its International Program. The exhibition, called 12 Modern American Painters and Sculptors, is one of many shows of American art that the Museum is now circulating around the world.

— ELIZABETH SHAW
Museum of Modern Art

To the Editor:

The December issue of *Art in America* on current trends in art was most interesting — thoughtfully assembled and refreshingly presented. The reader had the rare experience of being in close contact with the writers, all of whom seemed to call the trends as they saw them. If some of the views expressed were extremely personal, this, too, was usually on the credit side. There is so much caution in articles on art — too much apprehensive watching for the next trend, too little thoughtful and candid analysis of present directions. Mr. Faison is to be congratulated.

Being a native of the west coast and much interested in its art, I was pleased to see an article devoted to it, and found myself in agreement with much that Mr. Seldis had to say. I was disappointed, however, that the fourth west coast city, Portland, was mentioned only because its art museum had "done much to introduce Oriental art here." It is true that the Portland Art Museum has had a number of exhibitions of Oriental art and also owns some excellent Oriental works. It is, however, the Seattle Art Museum which has made the most notable contributions in this field. Portland's best known collection is, perhaps, the Rasmussen Collection of Northwest Indian Art.

But Mr. Seldis was primarily concerned with current painting and sculpture. I believe he would find the development in Oregon an interesting one. He would find here, I think, the contemplative character he sees in much west coast art, the same intensity in the search, and another direction which I believe is characteristic of Oregon painting: a more direct expression of nature. I hasten to say that this work is by no means an "insulated landscape painting." It is, rather, a contemporary use of nature as material; or a highly sensitive emotional response to it; or a conscious process of developing insight into it. Though by no means all of our painters have this dynamic contact with nature, a considerable number of them testify that they do. The results are often commented upon by

juries who select work to be shown in Museum exhibitions. Almost invariably out-of-state jurors speak of a regional quality in the work which far transcends the nature-copying often associated with the word "regional." There is much richness and variety in the "pattern" here (to use the word as Herbert Read uses it) but the forms of nature and the character of the country have had their part in forming it.

As Mr. Seldis recognizes, the artist does not operate in a vacuum. His full coverage of Southern California opportunities for exhibiting, with current vicissitudes, and his sentences on the contribution of San Francisco museums, were important and interesting. Some information on Northwest outlets would have rounded out the article. Seattle and Portland, like other west coast centers, each has a different and characteristic development of exhibition facilities.

The Portland Art Museum offers three annuals: a painting and sculpture exhibition in the spring; a print exhibition in December; and a drawing exhibition in September. All are juried shows and the pattern has been to have one local juror, two from out of state, one usually from some distance. In addition, the Museum shows a number (usually from six to eight) one man exhibitions a year. This exhibition program was developed by the director, Thomas C. Colt, Jr., working closely with artists of Oregon shortly after he came to Portland in 1948. The artist membership, composed of artists whose work has been accepted in one or more of the annuals, has an important part in the program which has proved to be of great value, both to artists and to the Museum. It has certainly encouraged the production of serious painting and sculpture in Oregon.

Even so brief a survey as Mr. Seldis' article should have mentioned (it seems to me) the names of Portland artists Louis Bunce* and Carl Morris, both established artists who are well known outside the region. I was happy to note that Sam Hunter did mention Mr. Morris, in his article "Painting by Another Name;" and Mr. Neuberger speaks of the "strong school which has developed in the Northwest" and mentions the work of the late C. S. Price, Portland painter.

Perhaps the contribution of Oregon to the art of west coast might be: a contemporary and sensitive regional character which has come about without that resistance to current directions which regionalism has implied in the past; and an almost uniquely workable, active, and amicable artist-museum plan which offers a maximum of exhibition opportunity.

— RACHAEL GRIFFIN
Portland Art Museum

* Louis Bunce is one of the "New Talent" artists published in this issue — Ed.

AMERICAN FEDERATION OF ARTS TRAVELING EXHIBITION SERVICE

Each year the AFA offers museums, universities, schools and art organizations approximately 60 exhibitions of painting, sculpture, graphic arts, architecture, design and crafts, photography, reproductions and children's art. Material gathered in this country and abroad is then circulated throughout the United States and in Canada. These exhibitions, which are available to all qualified organizations for standard exhibition periods of three weeks at varying participation fees, play a major part in the art programs of many communities.

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The Picture-of-the-Month

The Picture-of-the-Month service is designed to permit art institutions to show a single work of art of very high qualitative standard for a period of one month, or to display an entire series in successive months. Five paintings by Maes, Gainsborough, Renoir, Monet and Homer were offered for booking in the winter season, and five others will be available for circulation this spring.

Life Magazine Exhibitions

Photographic Exhibitions prepared by LIFE Magazine are now being circulated by the AFA. Educational in aspect, they are geared chiefly to the needs of smaller institutions, but are also widely used as supplementary exhibition material.

Jean Tennyson Color-Slide Lectures

Five Lectures, each consisting of forty 2" x 2" color slides and a prepared text, may be used by museums, schools and art groups as an educational series, or to supplement exhibitions. Subjects covered in the Jean Tennyson Color-Slide Lectures are: Italian Painting I (Gothic and Early Renaissance); Italian Painting II (High Renaissance to Baroque); Five Centuries of French Painting; Modern Painting in France, and Masters of Dutch and Flemish Painting.

Requests may be addressed to:

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American Federation of Arts
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New York 28, New York

NEW TALENT IN THE U. S. A.

Museum directors and critics in various parts of the country have chosen interesting younger artists in their respective localities for publication in this issue of **ART IN AMERICA.**

Works by the 36 artists featured in this issue will be shown in a new AFA Exhibition.

Complete description of "New Talent in the U.S.A." may be obtained by writing to the address indicated below.



Where to See "New Talent" Artists

One typical work by each of the thirty-six artists published in this issue will be shown in an American Federation of Arts Traveling Exhibition for 1955-56. The exhibition will open February 15th at Duveen-Graham, 1014 Madison Avenue, New York and will remain on view there through March 8th.

Calvin Albert (p. 23)

Grace Borgenicht Gallery, 61 E. 57, New York

Edward Betts (p. 42)

Contemporary Arts, 106 E. 57, New York

Louis Bunce (p. 65)

Kraushaar Galleries, 32 E. 57, New York

Serigraph Gallery, 38 W. 57, New York

Kharouba Gallery, 1016 S. W. Morrison, Portland

Robert D'Arista (p. 25)

Alan Gallery, 32 E. 64, New York

David Driesbach (p. 54)

Des Moines Art Center Rental-Sales Gallery

George Dunbar (p. 75)

331 Gallery, 331 Chartres, New Orleans, La.

Lin Emery (p. 72)

Sculpture Center, 167 E. 69, New York

Roland Ginzel (p. 44)

856 North May, Chicago

John Gregoropoulos (p. 31)

146 Church, Willimantic, Conn.

Art Dept., University of Connecticut, Storrs

Shearly Grode (p. 76)

331 Gallery, 331 Chartres, New Orleans

Tom Hardy (p. 68)

Kraushaar Galleries, 32 E. 57, New York

University of Oregon, Eugene

Robert Helmer (p. 77)

331 Gallery, 331 Chartres, New Orleans

Margo Hoff (p. 36)

Saidenberg Gallery, 10 E. 77, New York

653 W. Shakespeare, Chicago

R. J. Hunt (p. 52)

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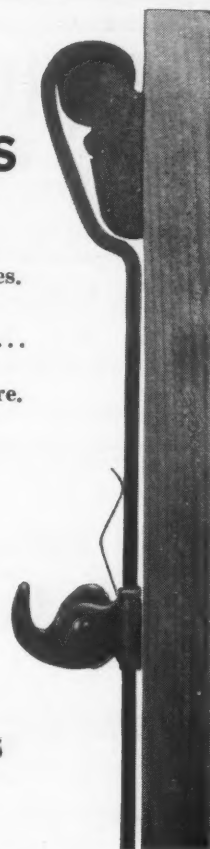
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Where to See
"New Talent" Artists

Paul Keene (p. 34)
Dubin Gallery, 2016 Locust, Philadelphia
Little Gallery, 1923 Manning, Philadelphia

Roger Kuntz (p. 62)
Landau Gallery, 702 N. La Cienega, Los Angeles

Douglas McClellan (p. 70)
Landau Gallery, 702 N. La Cienega, Los Angeles

Keith Martin (p. 32)
Obelisk Gallery, 3241 P St., N. W., Washington,
D. C.
c/o Miss Martha Martin, 300 W. 12, New York

Enrique Montenegro (p. 59)
3433½ W. Kentucky, Denver

George Mueller (p. 20)
Grace Borgenicht Gallery, 61 E. 57, New York

Constantino Nivola (p. 15)
Peridot Gallery, 820 Madison, New York

Kenzo Okada (p. 17)
Betty Parsons Gallery, 15 E. 57, New York

John O'Neil (p. 56)
1307 George, Norman, Okla.
University of Oklahoma, Norman

Marianna Pineda (p. 47)
Swetzoff Gallery, 66 Huntington, Boston
Walker Art Center Rental-Sales Gallery,
Minneapolis

Herman Raymond (p. 60)
Artists' Gallery, 851 Lexington, New York

Eva Slater (p. 66)
Los Angeles Art Association, 2425 Wilshire

Frank Sapousek (p. 50)
Joslyn Art Museum Rental-Sales Gallery, Omaha

Steven Trefonides (p. 26)
Margaret Brown Gallery, 280 Dartmouth, Boston

Joyce Treiman (p. 39)
844 Hibbard, Winnetka, Ill.

McKie Trotter (p. 55)
3512 Suffolk, Fort Worth
Art Dept., T. C. U., Fort Worth

Where to See "New Talent" Artists

Russell Twiggs (p. 35)

A. C. A. Gallery, 63 E. 57, New York
Arts and Crafts Center, Fifth and Shady,
Pittsburgh

Windsor Utley (p. 67)

1065 Summit, N. Seattle
Seattle Art Museum, Seattle

Patricia Wartik (p. 46)

149-12 Union Turnpike, Flushing, N. Y.

Elbert Weinberg (p. 28)

40 Academy, New Haven

Dan Wingren (p. 58)

3432 Granada, Dallas
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William Youngman (p. 40)

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Contributors

Fred S. Bartlett, at the present time Assistant Director of the Colorado Springs Fine Arts Center, was Curator of Painting from 1943 to 1953; from 1932 to 1943 served in various capacities at the Denver Art Museum. His work is chiefly concerned with the organization of exhibitions, particularly with "Artists West of the Mississippi" and "New Accessions, U.S.A." He has written numerous catalogue introductions and many newspaper articles and contributed to various art publications.

Adelyn D. Breeskin has been Director of the Baltimore Museum of Art since 1947. Before that time she was Curator of Prints and Drawings and then Acting Director. She is on the staff of Johns Hopkins University, teaching courses in History of Art, Art Appreciation and Graphic Arts since 1937. She is author of *The Graphic Works of Mary Cassatt* and numerous articles in art magazines. She has given radio and television lectures on art and museum activities and serves frequently as a jury member for art exhibitions.

Contributors

Jerry Bywaters has been Director of the Dallas Museum of Fine Arts since 1942; he is also Associate Professor of Art at Southern Methodist University. For six years he wrote art criticism for the *Dallas Morning News* and is now Art Editor of the *Southwest Review*. He has contributed articles to magazines on American and especially Southwestern art, as well as the arts of Mexico. Mr. Bywaters was a practicing artist before entering the museum field and continues to paint without exhibiting. He has had a particular interest in assisting and documenting the development of the arts in the Southwest.

Sam Hunter, formerly Feature Editor of *Arts Digest*, is now an independent writer and lecturer on modern art. He was Art Critic for the *New York Times*, on the editorial staff of Harry N. Abrams, Inc., is author of monographs on Toulouse-Lautrec and Raoul Dufy, and numerous articles on various aspects of modern art. He is now working on a book on modern French painting scheduled for fall publication.

Alonzo Lansford's career includes museology, journalism, criticism and painting. A product of the University of North Carolina, Pennsylvania Academy of the Fine Arts and Art Student's League, he has been Director of Savannah's Telfair Academy of Arts and Sciences, Director of Exhibitions, New York region, Federal Art Project and Associate Editor of *Arts Digest*. He contributes to numerous technical and popular periodicals, has organized several national and international exhibitions, painted a number of murals, and since 1948 has been Director of the Isaac Delgado Museum of Art.

Dwight Kirsch, director of the Des Moines Art Center since September 1950, was instructor and administrative head of the Art Department and Galleries at the University of Nebraska for many years. He has served as art juror for shows in eleven states, and was the one-man jury for the Virginia Museum's Exhibition "American Painting — 1954." He is also a lecturer and writer, particularly on the subjects of understanding and collecting contemporary American art.

James Thrall Soby is a Trustee of the Museum of Modern Art, New York City, and Chairman of the Committee on the Museum Collections. He was formerly Assistant Director and then Director of Painting and Sculpture at the Museum of Modern Art, and Chairman of the Editorial Board of *Magazine of Art*. He is art critic for the *Saturday Review of Literature* and contributor to numerous art publications. He is author of *After Picasso*, *The Early Chirico*, *Tchelitchew*, *Salvador Dali*, *Georges Rouault*, *The Prints of Paul Klee*, *Ben Shahn*, *Contemporary Painters*, *Modigliani*, *Romantic Painting in America* (with Dorothy C. Miller), and *Twentieth Century Italian Art* (with Alfred H. Barr, Jr.).

Frederick P. Walkey attended Duke University and was a pilot in the Air Force from 1943 to 1945. He graduated from the School of the Museum of Fine Arts in Boston in 1949 and attended Tufts College for a year. He has been Director of the deCordova and Dana Museum since 1949 when the Museum first opened. For the past three years he has been Chairman of the Art Committee of the Boston Arts Festival and in 1952 was the Art Festival's Executive Director.

Allen S. Weller is Dean of the College of Fine and Applied Arts at the University of Illinois, where he served as Head of the Department of Art for six years before taking up his present position. He has also taught at the Universities of Missouri, Minnesota, Colorado and California, and holds degrees from the University of Chicago and Princeton. He is book review editor of the *College Art Journal*, and Chicago correspondent for *Arts Digest*. He has served on the jury of selection for the University of Illinois exhibitions of contemporary American painting and sculpture since they were started in 1948.

Helen Wurdemann is the Director of the Los Angeles Art Association. For the past fifteen years her program of presenting the works of new and talented young artists and also current works by established painters and sculptors has spotlighted the West Coast as astonishingly rich in the quality and number of its creative artists.

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